Master

Do Not Give out

"A SONG FOR YOU"

("HONEYSUCKLE ROSE")

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FINAL

FINAL DRAFT

AUG 30, 1979

REVS. 9-22-79
9-27-79
10-8-79
11-19-79
11-13-79
12-13-79

1A. EXT. - WESTERN COUNTRYSIDE - MORNING - SUNRISE

A long-haired man of forty-five with a beard and dressed in a T-shirt and jogging pants with a golf club in one hand sets a ball on a tee, takes a couple of limbering swings, then addresses the ball, and after a deliberate backswing, brings down the club and strikes the ball sharply. The WHACK of clubhead on ball is LOUD and SHARP in the quiet morning air.

1B. INT. - BUS

As if the SOUND of the SHOT were what awoke him, a younger man with dark curly hair blinks awake and looks immediately at his watch, and then peruses his surroundings, which are the interior of a bus where others are still sleeping in various improvised positions. On the bus with him are a woman and half a dozen men.

The awakened young man glances at the empty driver's seat of the parked bus and outside at the rising sun. He walks up the aisle toward the open bus door.

Another man, older, perhaps sixty-five, in the "shotgun" seat by the door awakens as the younger man brushes by. The younger man's name is SID.

SID
Morning, Garland.

GARLAND
Sid. What the hell time is it? Where are we?

SID
Early and nowhere, looks like. Have you seen Buck?

Sid steps out into the sunlight, blinks and HEARS the distant CRACK of another golf ball. He follows the sound. The bus is parked at the side of a road. Sid bends and slips through a barbed wire fence. He continues to the brink of a hill and glances down.

1C. EXT. - COUNTRYSIDE

Buck, the early morning golfer is not on a golf course at all but standing, as Sid can distantly

1C. CONTINUED

SEE, in the midst of a loose herd of grazing cattle, in the vast pasture, hitting away. Sid calls to the unconventional golfer. Buck does not hear Sid or does not respond so Sid jogs down the slope, sending cows scampering from his path.

SID
Buck. We better move it. Three hundred miles to do and a radio interview at 2 o'clock...

Buck swirgs, drives another ball smoothly, expertly. Both watch it go but Sid has other responsibilities.

SID
Buck, come on...

In what appears to be a miraculous occurrence, the golf ball -- or some golf ball -- comes sailing back toward them from over the rise where Buck has hit his.

BUCK
Heads up.

Sid jumps. The ball thuds in the spot Sid has just vacated. Sid is startled.

SID
What a great invention: boomerang golf balls. How'd you do that?

Sid looks to the horizon whence the ball returned. Buck laughs.

BUCK
Rooster's over there trying to hit 'em back. Watch it..
(to Rooster)
How many times I gotta tell ya. Keep your head down.

Another ball lands nearby, almost braining a grazing cow. Buck laughs and calls to the distant golfer, ROOSTER, who APPEARS now over the rise, looking for more balls to hit back.

BUCK
(calling)
Come on, Rooster. We'll come back and kill the rest a' these cows later.

1C. CONTINUED (2)

Buck takes a smooth swing at the ball, BACKLIT by the big RED RISING TEXAS SUN. A sharp CRACK at contact and then the ball soaring away.

CUT TO:

2A. ROAD-CONCERTS MONTAGE

The bus whooshes down the interstate, MUSIC BLASTING from its roof speakers:

BUCK AND BAND (V.O.)
(singing)
*Sometimes it's heaven and sometimes it's hell, and sometimes I don't even know; sometimes I take it as far as I can, and sometimes I don't even go...

2B. Buck and the Band, in concert, backed by a huge Texas flag. The AUDIENCE WHISTLING, WHOOPING, STOMPING to the beat.

2C. The bus races a train that speeds parallel to the interstate. The ENGINEER BLOWS a salute on his WHISTLE.

BUCK AND BAND (V.O.)
(singing)
My front tracks are bound for a cold water well, and my back tracks are covered with snow...

2D. Another concert. Various angles on Buck and the Band: BONNIE on piano, KELLY blowing a wild harmonica, TEX drumming, JONAS on guitar, BLISS on bass, BO on another bass, GARLAND RAMSEY (at sixty, the grand old man of pickers) really laying it on.

2E. Sid and Rooster, in the wings, surrounded by GROUPIES wearing tight jeans, see-through blouses; all drinking and grooving to the music.

BUCK AND BAND
(singing)
And sometimes it's heaven, and sometimes it's hell, and sometimes I don't even know...

2E(1). Bus in town (passing through). Workmen digging, smell grass.

2F. Another concert. Buck singing to THUNDEROUS APPLAUSE.

BUCK
(singing)
Heaven ain't walking on a
street paved with gold, and
hell ain't a mountain of fire;
Heaven is laying in my sweet
baby's arms, and hell is when
baby's not there....

2G. TEX, drumming, fixes a devilish eye on a GROUPIE in the wings, then pulls a drumstick out of his boot and sends it flying across the floor to her.

2H. The Groupie picks up the stick and turns it in her hand: Tex has hand-lettered "I LOVE YOU" on the stick; she smiles and nods toward Tex.

2I. ROOSTER, eying girls in "see thru" - falls off stage.

2J. INT. - OFFICE **

The BUSINESS MANAGER of the auditorium watches, frowning, as Sid counts through a large stack of bills on his desk.

BUCK AND BAND (V.O.)
(singing)
My front tracks are bound for
a cold water well, and my back
tracks are covered with snow....

2J(1). INT. - AUDITORIUM **

Hotdog stand outside the arena proper, but inside the building. The song REVERBERATES between the concrete walls. There is a Mamie Eisenhower-type at the stand decorating her foot-long hotdog with everything available. The girl behind the counter watches her tiredly. Mamie notices the girl and smiles.

MAMIE
I love all the tears in his songs.

GIRL
(smile)
I like the harmonica player.

2J(2) INT. - AUDITORIUM **

Another concert. The AUDIENCE singing along, then whooping enthusiastically as Buck finishes his song.

BUCK
(singing)
And sometimes it's heaven,
and sometimes it's hell, and
sometimes I don't even know;
Well, sometimes it's heaven
and sometimes it's hell, and
sometimes I don't even know.

Buck acknowledges the applause by throwing his hat to the AUDIENCE, then introduces the band one by one -- starting with "My sister, BONNIE" and finally Garland.

BUCK
Give 'em one, Garland..
Here he is. Garland Ramsey!

The AUDIENCE jumps to its feet, CHEERING, as Garland begins one of his virtuoso numbers.

Buck, taking a swig from a bottle on the piano watches Garland with enormous respect and love as the audience goes wild, urging Garland to push, push, push...

And Garland does...

2K. Various angles on the BAND as they join in, picking up the tempo, really driving to the finish. **

3 EXT. - PARKING LOT - NIGHT

Sid EMERGES from the stage door as Rooster and several band members climb down from the roof of the bus where they have secured the trunks and instruments.

BUCK
It was a good one, huh, Sid?

SID
I think yer in trouble, Buck.

BUCK
How's that?

SID
Hard as you've tried to avoid
it all these years, I believe
yer catching on.

3 CONTINUED

Buck smiles, pleased at the assessment.

BUCK
Oh, maybe I can manage to screw that up, if I catch it in time. I'll work on it.

SID
(not altogether kidding)
I'm just afraid you will.

BUCK
You still don't get it, do you, Sid?

Sid doesn't.

BUCK (Cont'd)
Success. That's somebody else's judgment.

Sid cocks his head.

BUCK (Cont'd)
Failure, same thing. It's got nothing to do with me. That's yer territory.

Sid assumes this is rhetoric.

BUCK (Cont'd)
Hard to believe, ain't it?

Buck turns to the band members.

BUCK (Cont'd)
Let's take it home, boys.

Buck follows the band members onto the bus. The doors close. The bus pulls forward, then suddenly stops and HONKS: Tex, buckling his belt, EMERGES through the stage door on the run and jumps into the bus.

The bus pulls away as a Groupie APPEARS at the stage door and waves a final goodbye.

4. EXT. - HIGHWAY - NIGHT

The bus turns off the lighted cloverleaf onto the interstate and speeds into the darkness, leaving the sleeping city behind.

5 INT. - BUS - NIGHT

Buck, driving and deeply satisfied by the success of the tour, takes a long swig from his beer. He glances in the rear-view mirror:

5A. ROOSTER
loudly snoring.

5B. GARLAND
thumbing through pictures of his family in his wallet.

5C. BONNIE
working on her needlepoint.

5D. TEX
admiring a new and risque bra he has purchased for his hometown girlfriend. He begins to wrap it.

6 INT. - BUS - NIGHT

Garland, carrying two beers, moves down the aisle and takes the shotgun seat next to Buck. This is nightly ritual for them.

GARLAND
(hands him a beer)
Here you go.

BUCK
What're we gonna talk about tonight, Garland...Volcanoes, earthquakes, horsetrailers?

Garland shrugs and glances out the window into the darkness; there's something else on his mind.

GARLAND
We done a lot of living on this road, ain't we, Buck? You and me.

BUCK
Twenty-some-odd years' worth.

GARLAND
Didn't start with nothing but a guitar and a hard on.

BUCK
Well, hell, Garland, you still got the guitar, ain't you?

CONTINUED

6 CONTINUED

GARLAND
Time to hang it up, Buck.

Buck turns cold, a little hard against the reality.

BUCK
In favor of what?

Garland smiles. Buck, too, but then he gets serious.

GARLAND
My boys grew up without me even noticing...and Lily's home from school this summer...Buck, you're aware I'm quitting?

BUCK
Quitting? Sid tells me we're about to 'go large'. **

GARLAND
You believe that?

BUCK
Maybe. Hell, they've used everybody else all up. They gotta get around to guys like us sooner or later.

GARLAND
That happens, then yer gonna tell me we're too big to quit, right?

Buck doesn't want to hear it.

BUCK
(interrupting)
Y'see the little rachets in the road?

GARLAND
Rachets?

BUCK
In the center line. The bumps.

Garland realizes what Buck is up to.

GARLAND
Buck, I mean it. Lily's twenty-two. I have a hard time remembering what she looks like without taking out her picture.

CONTINUED

6 CONTINUED (2)

BUCK
I'll bet you five hundred American Dollars I can thread this mother back and forth between the rachets ten times without hitting one.

Garland is silent, sucking on his beer.

GARLAND
I'm serious.

BUCK
So am I.

GARLAND
(getting sucked in)
Ten times in a row or ten times between here and Austin?

BUCK
In a row.

GARLAND
Just the front wheels?

BUCK
Front or back. Nothing hits nothing.

GARLAND
(catching himself)
Buck, I'm quitting. **

BUCK
Five hundred dollars. Are you in or out.

Garland sucks his beer.

GARLAND
In the bet, out of the band.

7 EXT. - HIGHWAY - NIGHT

The bus leans and shimmies, swerving back and forth between the bumps in the center stripe, doing the slalom down the highway.

8 INT - BUS - NIGHT

It is instant and total chaos inside the bus:

a) Plates, cups, groceries jump off the shelves with the violence of the motion.

b) Rooster rolls out of his bunk and crashes to the floor. Bo and Bliss roll out of their bunks on top of him. Rooster shouts, curses in Spanish from beneath the giggling human pile.

c) Bonnie, doing her needlepoint, calmly glances up, braces herself, then goes back to her needlepoint.

d) Buck whoops boyishly as he steers the bus between the reflectors. Behind him there is a virtual symphony of groans, laughs, curses.

Buck glances at Garland, hoping he's in the spirit of things.

GARLAND
(louder)
I'm trying to give you notice...Hell, there's plenty a pickers can take my place, Buck.

BUCK
(counting rachets)
Who said there wasn't? Three... four...

GARLAND
Don't make me feel bad, Buck. I know what I gotta do. It's past due.

Buck hasn't succeeded in banishing Garland's resolve to quit.

BUCK
I ain't judging you, Garland. Hell, it probably takes more nerve to quit than it does to keep on going. I just don't know who I'm going to talk to at night.

GARLAND
I just wannt be with my family, Buck.

CONTINUED

8 CONTINUED

BUCK
You'll just make a nuisance of yourself around home.

CARLAND
Well, maybe, but at least I wanna give it a try. We get old too soon, Buck, smart too late...you oughtta slow down, too. Eleven months on the road every year. You don't need that.

BUCK
What would I do at home?

CARLAND
We could drink a respectable amount of tequila, play some golf, cut a couple of records, party, curl up like fat cats and get old gently.

BUCK
Old, shit, I'm not looking to get old.
(realizing Carland is serious; joking)
Maybe you are getting soft in the head. Maybe it is better that you're quitting.
(saddened)
Damn, this is gonna feel like divorce, Carland. Let quit talkin' about it.

9 EXT. - BUS

as it pulls away.

10. COUNTRY MONTAGE

10A. SUNRISE
The bus barrels across the Redlands of Oklahoma

10B. ROOSTER
driving now, shoves a cassette into the tape deck and flips a switch marked "outside speakers".

10C. FARMER
getting his morning mail from his rural mailbox, looks up as the bus flashes by, "Uncloudy Day" blasting from the rooftop speakers:

CONTINUED

10C. CONTINUED

BUCK AND BAND (V.O.)
(singing)
Oh, they tell me of a place where
my friends have gone...Oh, they
tell me of a home far away...

10D. INT. - OLD FARMHOUSE - TWO KIDS

in T-shirts, no pants, run across a barren farmhouse room to the window to see the bus. WE PAN with them across to an open door, following the kids, picking up the bus. STOP PAN on a good Andrew Wyeth still at window.

CUT TO:

10E. EXT. - KIDS' POV FROM FARMHOUSE

10F. EXT. - BUS
speeds across the State line, entering Texas.

10G. EXT. - BUS
as it rolls down the four lane plowed fields of black earth stretching to infinity on both sides of the interstate like a rumpled blanket.

BUCK AND BAND (V.O.)
(singing)
Oh, they tell me of a place where
no storm clouds rise...Oh they
tell me of an uncloudy day...

10H. Start with CU OF HORSE in foreground - bus in background.

CUT TO

10I. EXT. - BUS
as it slows down

CUT TO:

10J. EXT. - BUCK
getting out of bus to look around.

10K. EXT. - BUS
as it circles the courthouse square of a small Texas town. One OLD MAN, getting his morning paper from a sidewalk newsstand, enthusiastically shouts his approval of the music.

OLD MAN
Wooooooooohaa! Sing it'

10L. EXT. - BUS
as it zooms down the interstate, now passing the AUSTIN, TEXAS CITY LIMITS sign

11 EXT. - RAW DEAL CAFE

The bus is parked in front of the Paw Deal Cafe in Austin. Band members pile off the bus to exchange excited greetings handshakes, and embraces with FAMILY and FRIENDS.

Tex swings off the bus and embraces JEANNIE (his hometown girlfriend). Nearby a group of YOUNG GIRLS crowd around KELLY.

JEANNIE
Did you miss me?

TEX
(playing it big)
I can't count the ways. The road's a hard and lonely life, Babe.

JEANNIE
Oh, Tex...

Tex hands her the gift-wrapped bra.

TEX
Here, I brought you something.

She innocently opens it. All are amused.

Behind them, Buck gives a couple of honks on the bus horn and pulls out into the traffic.

BUCK AND BAND (V.O.)
(singing)
Oh, the land of cloudless days...
Oh, the land of an uncloudy sky...

12A. EXT. - BUS

on a two-lane now, as it cuts through the cedar-covered hills of Central Texas

12B. EXT - BUS

as it turns off the two-lane onto a narrow one-lane dirt road. A hand-lettered mailbox announces: BONHAM RANCH.

13 EXT. - CREEK BRIDGE - BONHAM RANCH - DAY

A boy of ten stands on a low water bridge, skipping rocks across the water.

His name is JAMIE. He is Buck's son.

Jamie glances impatiently toward a distant turn in the road, then rears back to skip another rock. Just then the music from the bus speakers becomes AUDIBLE and builds from the distance.

BUCK AND BAND (V.O.)
(singing)
Oh, they tell me of a place where my friends have gone...Oh, they tell me of an uncloudy day....

Jamie drops his rock and races across the bridge, DISAPPEARING around the turn in the road. A moment later he REAPPEARS, running and laughing back across the bridge as the honking bus gives chase.

14 EXT. - RANCH ROAD - DAY

Jamie steps to the side of the road as the bus pulls alongside. The door slaps open and Buck lovingly gathers his son in his arms, swinging him in a wide circle.

JAMIE
Papa! Papa!

BUCK
Heeeyyyy! You weigh a ton! What'ya been eating, cannonballs?
(laughing, hugging him tighter)
You smell like a cesspool.

JAMIE
(disappointed)
Papa!

BUCK
Hey! I brought you something for your birthday.

CONTINUED

14 CONTINUED

JAMIE
That was last week...Oh, papa.

Buck carries Jamie onto the bus.

15 INT. - BUS - DAY

Buck reaches to pull back a curtain that has been strung across the aisle.

BUCK
Happy Birthday!

Buck pulls the curtain back: there stands a beautiful ** pony. Jamie, overcome, gives his father another embrace. Buck returns the warmth.

16 INT. - KITCHEN - DAY

VIV (Buck's wife, mid-forties, beautiful in a natural ** way) is at the chopping block, chopping.

BUCK
(offstage)
YeeeeeeeHeeeee!

JAMIE
(offstage)
Ya Hooooo!

Viv looks out the kitchen window to SEE Buck and ** Jamie laughingly riding double toward the house in a butt-jarring trot.

VIV
(to herself, joking) **
I better get them to deliver some more tequila.

Viv runs toward the door. **

17 EXT. - RANCH HOUSE - BUCK, VIV, JAMIE - DAY

Buck and Jamie rein up near the house as Viv runs out ** of the house.

CONTINUED

17 CONTINUED

JAMIE
(shouting)
Mama, look what Papa brought me.

Buck swings down from the pony and embraces his wife, who squeals like a prizewinner on a game show. **

VIV
Oooeeee! **

They kiss until she wants to come up for air.

VIV (Cont'd) **
(laughing)
Ohh, I missed you...
(looks him over)
What happened to you?

Buck glances down at his own shirt which is dirty and ripped. His levis are smeared with horse manure and dirt.

BUCK
That pony was harder to get on the bus than you ever were. **

Viv laughs.

JAMIE
Isn't she pretty, mama?

He pats the pony, admiring her confirmation like an old hand.

JAMIE
Look at his rump, mom. Big and wide.

Jamie pats the top of the horse's rump.

BUCK
(patting Viv's rump)
Runs in the family, honey.

Viv grabs Buck's hand but only to replace his arm around her shoulders. She has missed her old man.

VIV
I beg your pardon. **

CONTINUED

17 CONTINUED (2)

Jamie is still imitating a grown-up horseman. He rides a circle around them, calling to them.

JAMIE
I'm learning to pick, papa. Did mama tell you?

BUCK
Pick what, Squirt? Boogers?

VIV
Buck!

JAMIE
The guitar, yo-yo.

BUCK
And I thought you were gonna grow up respectable.

Buck smiles, the proud father.

JAMIE
Lily's helping me. She's a great teacher.

BUCK
Lily?

VIV
Garland's girl.

BUCK
Oh, yeah.

VIV
She's a good musician. **

BUCK
Garland's daughter, she oughtta be.

VIV
Well, she is.

Jamie calls over to them again.

JAMIE
I bet he can flat out shit-an'-git, alright.

CONTINUED

17 CONTINUED (3)

BUCK
What kinda talk is that?

VIV
That's hired hand talk. He's been hanging around the men cutting our hay.

Jamie mounts the pony.

JAMIE
I'm gonna stretch him out, papa. See ya later.

Jamie spins the pony and DASHES OFF. They watch him go. Buck's eyes narrow. Viv notices.

VIV
Well, welcome home, lover.

He nods his approval.

BUCK
Yeah. Seems like these wars are getting longer every time.

She slips her arm around him and turns him for the house like the nurse of his soul.

VIV
Let's go have a look at those wounds.

And with his arm also at her waist they meld together as they walk to the house. This comfortable reunion has occurred countless times before.

SC. 18
OMITTED

19 INT. - BUCK AND VIV'S BEDROOM

Buck sits on the edge of the bed about to pull his boots off when Viv APPROACHES.

VIV
Let me do that.

BUCK
It's o.k. I got....

CONTINUED

19 CONTINUED

Viv touches a gentle finger to his forehead and urges him to lay back on the bed while she removes his boots.

VIV
Just lay back and relax.

He does. She lifts a booted foot and as she slips it off of him she studies him lying back on his elbows on the bed. Her scrutiny is loving, not harsh.

VIV
Sometimes; I wonder why me and everyone else makes such a fuss over you. Yer jest a scraggly red-neck/hippy cowboy singer that needs a haircut and shave and has to drink a beer to keep his pants up.

Buck glances at an imaginary bartender somewhere over her shoulder and gestures.

BUCK
Hold that beer. These things are coming off anyway.

She smiles as she slips the boot off, and holds out her hand for the other, as he falls back further on the bed and looks up at the ceiling clouded by a sudden thought. She notices as she tugs on the other boot.

VIV
Something wrong?

BUCK
Garland's quittin' on me. Rosella tell you about that?

Viv ducks the question.

VIV
Point yer toes.

She pulls at the boot.

BUCK
Leaves a pretty big hole in the band.

CONTINUED

19 CONTINUED (2)

VIV
(sympathetic)
That's too bad. What are you gonna do about it?

BUCK
Gonna buy you a new guitar, I guess.

He looks to see if she gets the hint. She does but her only answer is the removal of the second boot.

BUCK (Cont'd)
It ain't so much his pickin' I'll miss as the companionship.

She drops the second boot to the floor and slips onto the bed, kneeling/sitting, leaning near.

VIV
I just happen to have a bunch of that...companionship...right here.

He reaches up for the top snap on her "cowboy" shirt.

BUCK
Where? Lemme see.

He opens that snap, and his breath thickens with the promise of this unveiling. He reaches for the second snap but she intercepts his hand with hers, controlling the tempo of this.

VIV
You're a little shakey there, Cowboy. You been drinking?

He rises up on one elbow.

BUCK
No...thinkin'...'bout you.

VIV
Yeah. I know how that goes.

She reaches for the top snap on his shirt.

CONTINUED

19 CONTINUED (3)

VIV
My turn.

Snap. Immediately the undressing becomes a gentle game. He reaches for the bottom snap on her blouse now, and muses.

BUCK
Hmm. I think I'll try this one.

Snap. And he slips his hand inside to touch her belly. She elongates her torso like a cat under his touch, sighs. The CAMERA TRACKS her as she completes what he has started, opening her blouse completely. Snap, snap, snap. There is then the interruption of Jamie's voice outside their door.

JAMIE (O.S.)
(calling)
Dad!

Buck glances at her, and rises.

BUCK
Excuse me a second.

Buck reaches to his back pocket and withdraws a 4"x8" plastic card and waves it as he steps to the door.

BUCK
See, I ain't as dumb as I look.

He opens the door a crack and Jamie is seen outside.

JAMIE
Sorry, Dad, but I....

Buck reaches out and down to hang the card on the doorknob.

BUCK
(not harsh)
What's wrong with you? Can't you read the sign? Go feed your pony... I'll be out in a couple of minutes.

He closes the door. The CAMERA STAYS ON Jamie's side of the door as he glances down at the swaying card which reads, of course, "DO NOT DISTURB, Holiday Inns of America".

CONTINUED

19 CONTINUED (4)

JAMIE
(low)
Couple a' minutes, my ass.

Jamie turns the sign over and rehangs it on the doorknob. The other side reads: "MAID SERVICE: Please clean this room immediately."

JAMIE (Cont'd)
Wish we had a maid.

He pads off down the hall.

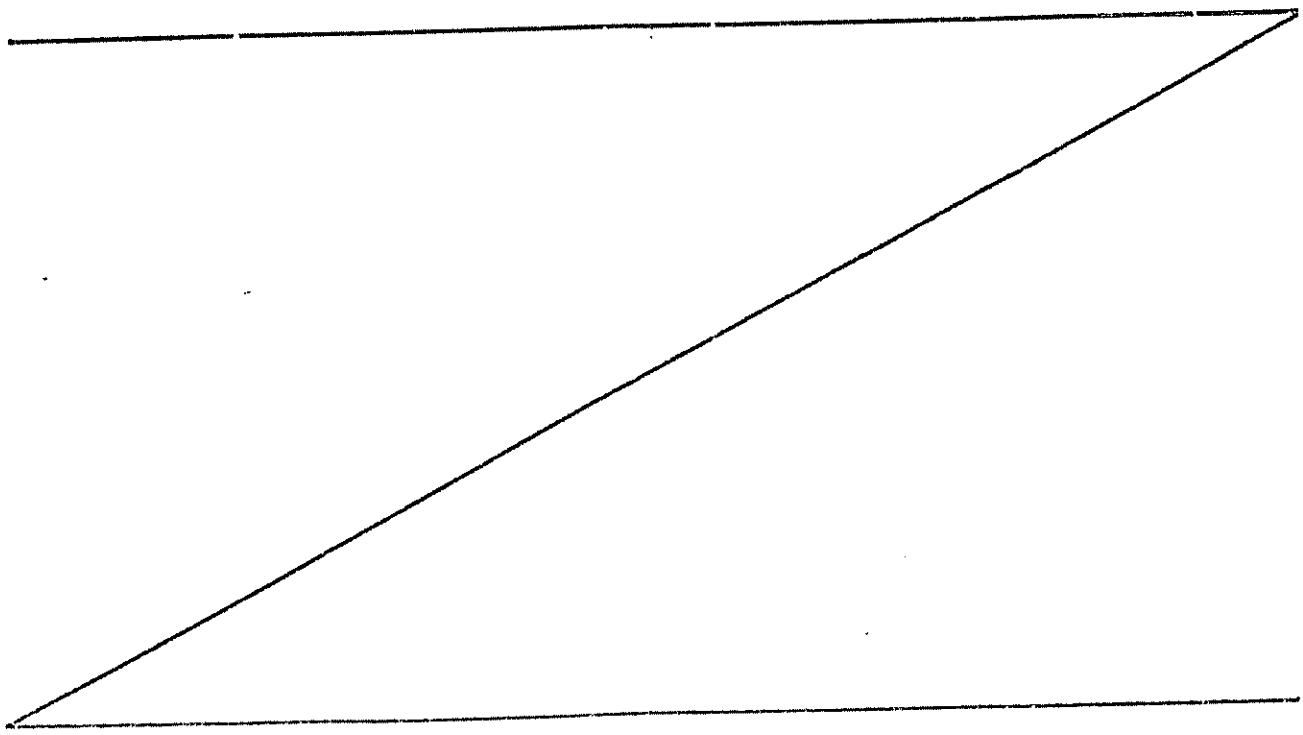
20 EXT. - BUCK'S PORCH - NIGHT

Buck is standing on the back porch breathing in the fragrant country air, eying the moonlit pastures and hay fields and low hills. Crickets and tree frogs chirp typically. Even fireflies make perfect the summer evening. Viv APPEARS behind him, closing the screendoor quietly. The hinges squeak.

BUCK
Don't do that.

VIV
What?

CONTINUED



20 CONTINUED

BUCK
(meaning the screendoor)
Open it up and let go of it.

Viv is puzzled but obedient. The door slams. He smiles.

VIV
You feeling alright?

BUCK
I haven't heard a screendoor slam or smelled fresh cut hay all summer.

He takes a deep, savoring breath and exhales, satisfied. He steps to her and smells her hair the same way.

BUCK (Cont'd)
Or you. **

Jamie COMES OUT the door with a jar in his hand, crosses the porch and heads for the lawn.

VIV
Where are you going, Mister? It's past your bedtime.

JAMIE
(over his shoulder)
I'm gonna catch fireflies. Just gimme a couple minutes.

CONTINUED

20 CONTINUED (2)

He chases after the fluorescent insects in the dark.

BUCK
(to Viv)
Wanna help him catch some?

VIV
No, I gotta finish making potato salad for tomorrow. **

Buck lifts his chin in acknowledgment. Her eyes pan from Buck to the shadow of Jamie on the lawn. She continues to stare out at him dashing around in the dark.

VIV (Cont'd)
Do you sleep with many other women when you're out on the road, Buck?

Thud. Pause.

BUCK
No, I don't.

VIV
Not many, or none at all?

He stares at her, silent, afraid of that fire in her again, and/or angry at the question.

VIV (Cont'd)
I was feeling blue the other night, and I had a glass of wine, three actually, and....

She looks at him.

CONTINUED

20 CONTINUED (3)

VIV (Cont'd)
You left half a joint laying on yer desk...and I smoked it. **

BUCK
(surprised)
You?

VIV
Yeah. Little ol' me.

Pause. Realizing she has surprised him, she gets matter-of-fact.

VIV (Cont'd)
I don't see how you could possibly smoke that stuff very often and not want to go to bed with somebody... when you're all alone.

Buck remains speechless. She turns for the door.

VIV (Cont'd)
I gotta go slice up potatoes.

From the yard, Jamie shouts and holds up his jar.

JAMIE
Look. I got a mess of 'em.
(beat)
Hey papa, I want to show you something.

Jamie pulls on Buck's arm. They GO INSIDE.

21 INT. - JAMIE'S ROOM - NIGHT

Buck and Jamie ENTER. Jamie goes right to an airplane hanging on a string. It is as if he were turning on the radio. The plane flies around in a circle. Buck just looks amused with his son.

CONTINUED

21 CONTINUED

Jamie picks up his guitar. They sit on the bed, Jamie starting to play crazily; he misses a chord.

JAMIE
Whoops.

Buck reaches over to arrange Jamie's fingers.

BUCK
Here, you missed this one.

JAMIE
(plays)
Oh yeah, there it is...
(misses again)
Aw, shoot....

BUCK
That's alright, you're getting it. Don't stop, you got it now. Yessir....

Viv COMES to the door, watches with deep satisfaction as Buck continues to encourage Jamie through the piece: this is the family she'd like to have always.

22 EXT. - OLD COUNTRY DANCE HALL - DAY

The hall is isolated on the landscape. There is a huge handpainted banner above its door proclaiming:

"52ND ANNUAL BONHAM FAMILY REUNION"

A hundred cars and pickups are parked in front... dozens of women are setting out food on long picnic tables (checked tablecloths) next to the dance hall... beef and sausage roast on outdoor spits...several domino games are going at tables under the trees... MEN crowd an outdoor beerstand...everywhere there are frolicking children and clusters of people... the sounds of a Texas Swing Band pour out of the dance hall doors and windows.

Buck, Viv and Jessie drive into the scene in a pickup truck with Jamie riding his pony right behind them.

Buck parks near the dance hall as Garland and ROSELLA, his wife, hurry on over to greet them.

CONTINUED

22 CONTINUED

Buck and Rosella embrace as do Garland and Viv. Jamie rides his pony over to join a group of boys as Jessie walks toward a picnic table, carrying whatever goodies they've brought with them.

ROSELLA
(embracing Buck)
I didn't figure you'd let him quit, Buck.

BUCK
Hell, I was about to fire him anyway. His bones got to creaking so loud it was interrupting the music.

Now Viv and Rosella embrace.

ROSELLA
Jamie sure looks cute cn that pony.

VIV
Don't he?
(pause)
You look like a mighty happy woman, Rosella.

ROSELLA
Oh, I am.

BUCK
(uncomfortable)
Y'all come on. Let's go drink to the good times.

The two couples join the reunion, exchanging "hellos", laughs, handshakes, embraces with FAMILY and FRIENDS.

23 SERIES OF SHOTS

leading to dance hall window. We SEE MUSICIANS.

CUT TO:

24A. INT. - DANCE HALL

WE SEE an OLD WOMAN as she walks through the DANCERS, shaking cornmeal on the floor for slickness. Behind her a BOY pulls a friend across the slick floor on an old

CONTINUED

24A. CONTINUED

sack. On stage, the SWING BAND is alternately playing and drinking beer. One of the band spots Buck and greets him.

CUT TO:

24B. INT. - DANCE HALL - DAY - CU OF COUPLE DANCING - POV - PAST COUPLE OUTSIDE WINDOW

Jamie and three other BOYS on the horse skulk up to the outdoor privy. One of the boys lights a firecracker and drops it through the half-moon cutout in the side of the privy. Whooping, they race off as the firecracker explodes inside. A moment later, an OLD MAN, holding his pants up, STUMBLES OUT and angrily throws a rock at them.

24C. ON BUCK, VIV, GARLAND AND ROSELLA

as they step up to the outdoor beer bar. The BARTENDER (a jolly, rotund farmer wearing a gimme cap) offers his hand.

BARTENDER
How you doing, Buck?

BUCK
Ain't nobody throwing rocks at me, Owen.

OWEN
That's a change, ain't it.

They laugh. The Bartender sets four beers on the counter and takes one for himself.

24D. ON BUCK AND VIV

as they step up to where GRANDPA BONHAM (ancient, almost deaf patriarch of the family) sits under a tree, surrounded by WOMEN.

BUCK
(shouts)
Hello, Grandpa?

GRANDPA
(shouts back)
Who're you?

WOMAN
That's Buck, Grandpa.
You know, Oleen's boy.

CONTINUED

24D. CONTINUED

GRANDPA
What do you do for a living, Buck?

BUCK
I play guitar, Grandpa.

GRANDPA
Yeah, I don't think the mill'd have you, looking like that.

Buck laughs and EXITS with Viv. Women gather around Grandpa. They're taking Polaroids. Grandpa motions to one of the women. She bends over.

GRANDPA
So, that's Olean's boy.

WOMAN
Yep.

GRANDPA
Who's Olean?

24E. ON SID

as he stands watching two OLD MEN play dominoes at a table under a tree. MISTER EUBANKS (an old man in his seventies) STEPS UP beside him.

MISTER EUBANKS
There's an empty table over yonder.

SID
Alright.

MISTER EUBANKS
I generally play two dollars a game. Don't hurt nobody much that way.

Sid nods (though he knows he's being suckered) and they walk toward the table.

24F. ON BUCK AND VIV

as they walk alongside a picnic table, serving their plates. Jessie suddenly STEPS UP and snatches Buck's plate out of his hands.

JESSIE
Gimme that plate, you skinny thing. Man, you looking like a peeled twig.

24G. ON BUCK AND JESSIE

as she moves down the table, heaping food onto Buck's plate. Buck glances over to SEE Jamie and a Young Woman warmly embrace. Buck, curious, gives the Young Woman the once over, trying to place her: she is in her early twenties, with long hair and gentle features.

Buck walks over, hand outstretched.

BUCK
I'm Jamie's Daddy.

LILY
(laughing)
I'm Lily.

BUCK
Lily?

Jamie and Lily exchange an amused glance.

JAMIE
Papa -- I told you about Lily last night -- she's my guitar teacher.

LILY
I'm Garland's daughter.

BUCK
(amazed)
Well, I'll be damned! You've done a lot of growin'.

LILY
Well -- you haven't seen me in three years. I've been away at school.

BUCK
(taking her all in)
Three years, nah!

25 INT. - DANCE HALL - DAY

PEOPLE dancing -- Garland and Rosella, Buck and Viv, Jessie with a frowning Jamie. The music ends. The dancers APPLAUD.

CONTINUED

25 CONTINUED

BAND LEADER
Hey, Buck, come sing us a song.

BUCK
(spies Jamie)
Alright, y'all. Today's a special day. It's the first time Jamie Bonham's gonna play guitar in front of an audience.

The DANCERS APPLAUD the idea.

BUCK
Whatta you say, son?

Jamie is startled and tries to pull away. Buck doesn't let him, walks up to the stage, takes someone's guitar, hands it to the boy who is shaking his head. Buck smiles at him, winks, nods to the stool. Jamie looks panicked for Lily. TIGHT ON Lily standing among the dancers near the bandstand. She smiles encouragement and nods. Jamie motions for her to come up. She does.

Buck is standing beside Jamie who is struggling with the guitar that's much too big for him. Lily is standing right behind him. They're playing a nice, long instrumental intro to "Crazy".

When Jamie hits a wrong chord, Lily reaches over and puts his fingers right. Buck is getting a big kick out of it.

Viv watches from the dance floor and sees how much Buck loves and enjoys his son.

Buck steps forward to the microphone to start singing. Jamie and Lily are now both behind him.

BUCK
(singing)
Crazy...Crazy for feeling
so lonely...I'm crazy...
crazy for feeling blue....

Jamie misses another chord, panics and stops playing.

BUCK
(over his shoulder)
You're alright. Keep going.

Jamie's eyes fill with tears.

CONTINUED

25 CONTINUED (2)

BUCK
(singing)
I know you'd love me as long
as you wanted....

Jamie tries again, misses, drops his guitar and WALKS OFF the bandstand. Lily picks up the guitar and starts to play.

BUCK
(singing)
Then some day you'd leave me
for somebody new....

Buck hears a different guitar sound behind him and turns around. HE SEES Lily playing and that Jamie is gone. He looks out onto the dance floor and SEES Jamie who is about to EXIT a door. He looks at Viv who motions him to go after Jamie. He does. Lily comes up and finishes singing. Buck notices as he LEAVES.

26 EXT. - RIVER - DAY

Jamie sits, chin on knees, on a rock that extends out into the river. Buck steps up beside him and sits down. It is an awkward moment.

JAMIE
(tearfully)
I messed up your song

BUCK
Naw, shoot, you were blending
right in....

They exchange a smile.

BUCK (Cont'd)
Listen, everybody makes mistakes.
I make 'em all the time. You were
up there trying. That's what counts.

JAMIE
I don't have any music in me, papa.

BUCK
Everybody's got music in 'em.

JAMIE
Not me.

CONTINUED

26 CONTINUED

BUCK
'Course you do. You're my son, ain't ya? Everything you ever heard...everything you ever saw or touched...
(gently pokes Jamie in the stomach)
...it's all in there bubbling and churning around. After a while it'll make some music if you'll give it a chance. You'll see.

JAMIE
How do you get it to come out, papa?

BUCK
I don't. I just let it happen. The music just stumbles and falls out on its own...sometimes, anyway. Sometimes you have to work real hard to get it out.

Jamie dries his eyes. Buck has his arm around him. Buck looks at the river. Some kids are skinny-dipping.

BUCK
(a sudden thought)
Hey...last one in's a rotten egg.

Buck jumps up and so does Jamie. Buck starts to unbutton his shirt as if to take it off. Jamie does the same. As Jamie concentrates on getting undressed, Buck plunges into the river fully clothed. He lets out a big squeal of delight. Jamie can't believe what he's seeing. He breaks into a big smile and plunges into the river fully clothed.

27 EXT. - PICNIC - DAY

Eubanks and Sid are still playing dominoes. From the stack of bills piled in front of Sid, it's apparent he's been giving Eubanks a considerable beating.

PAN TO:

28 EXT. - DANCE HALL - DAY

Viv and Garland are talking. Viv is outside the hall and Garland inside.

CONTINUED

28 CONTINUED

GARLAND
(chuckling)
Don't do no good to get yourself worked up.

VIV
I know.

GARLAND
That's the way he is. Ain't nothin's gonna change him.

Garland spots Buck and Jamie walking up the path from the river. They are both dripping wet and laughing.

GARLAND
Will you look at that?
(laughing)
What was I tellin' ya?

VIV
(turning around)
And I keep waiting for him to grow up.

GARLAND
He was silly when you married him and he's gonna die silly.

A GROUP OF BOYS SHOUT to Jamie from the distance.

BOY
Hey, Jamie, come on.

He looks up at Buck for approval. Buck nods and Jamie takes off.

VIV
Jamie! You stop! You're soakin' wet.

Viv goes running after him. Jamie playfully tries to avoid her as she catches him by the leg.

VIV
You need some dry clothes.

Jamie laughs. Buck has been watching. He laughs and walks toward the beerstand.

29 EXT. - BEERSTAND - DAY

THREE YOUNG BOYS crawl around the base of the beerstand and tug at Buck's wet pant leg. Buck hands a bottle of beer down to them and they scamper away.

Buck takes one beer from the bartender, who is quite tipsy now, and turns to leave. He SEES Lily sitting alone and sipping a beer. Buck walks over to her.

BUCK
Mind if I join you?

LILY
Not at all...what happened to you?

BUCK
Been swimming.
(takes a long swig)
Where'd you learn to play like that, Lily?

LILY
Listening to your records.

BUCK
You must have pretty good ears. **
It never sounded that good to me.

LILY
Bullshit.

BUCK
What'd'ya mean?

LILY
I know I'm pretty good. You must know you're great.

BUCK
...Yer daddy's great. He's gonna be hard to replace.

LILY
...Well, when are you goin' out again?

BUCK
In a few days. I have to finish this summer tour.

CONTINUED

29 CONTINUED

LILY
(pause)
Why don't you take me, Buck? I ain't doing anything this summer. **

BUCK
(surprised)
On the road?...Nah, you don't want a career in music.

LILY
Yes, I do, and besides, it's just finishing the summer tour. Buck, I could learn a lot.

BUCK
No, it'd break your daddy's heart, he's stayin' home for you...partly anyway, and you got more school....

LILY
I'd give that up to play with you.

BUCK
No, I can't do that to Garland.

LILY
You hypocrite.

Buck is surprised.

LILY (Cont'd)
You don't even listen to your own songs.

Lily gets up and WALKS INTO the dance hall. Buck watches her go. PAN FROM Lily to:

30 EXT. - DANCE HALL - SUNSET

30A PEOPLE (talking, laughing, exchanging stories) gather around a huge, cast iron coffee pot, set over an open fire just outside the dance hall.

30B The sun has almost set and silhouettes Jamie and the other BOYS as they scamper across a pasture chasing an armadillo.

BUCK (V.O.)
(singing)
Well, hello there, my it's been a long, long time. How'm I doin'? Oh, I guess that I'm doin' fine....

31 INT. - DANCE HALL

31A. Buck is on the bandstand now, singing "Funny How Time Slips Away". It is dark outside now.

BUCK
(singing)
It's been so long now and it seems it was only yesterday Gee, ain't it funny how time slips away....

31B. Jeannie, much irritated, watches as Tex dances a big-breasted COUNTRY GIRL around the floor. He whispers something in her ear.

31C. Kelly, dancing with one of the giggling YOUNG GIRLS, sighs as another YOUNG GIRL breaks in.

31D. Buck glances over the dancers and SEES Viv. They smile at each other.

BUCK
(singing)
How's your new love, I hope that he's doing fine. Heard you told him that you'd love him 'til the end of time....

31E. Tex rejoins Jeannie (pouting) at the edge of the dance floor.

JEANNIE
Don't dance with her no more.

TEX
Aw, Jeannie....

JEANNIE
Just don't, you hear!

TEX
(mock sorrow)
Oh, damn, now look. I made you feel bad. Lemme go get you a beer, honey.

Jeannie nods. Tex gives her a quick hug and heads for the door.

31F. Buck motions with his head and guitar for Viv to join him. The DANCERS APPLAUD as Viv joins Buck at the mike. They begin singing "Loving Her Was Easier Than Anything I'll Ever Do Again". It is their song, sung with love for each other.

CONTINUED

31F. CONTINUED

BUCK and VIV
I have seen the morning burning golden on the mountain in the skies; aching with the feeling of an eagle, when she flies....

31G. Jamie watches his parents sing with deep longing.

31H. Lily is dancing with a young man but is watching Viv and Buck.

31I. Buck and Viv are wholly focused on each other as they sing. This is like old times when they were on the road together.

BUCK and VIV
(singing)
Loving her was easier than anything I'll ever do again; coming close together, with a feeling that I'd never known before in my time....

31J. Kelly, SEEING that the YOUNG GIRLS' attention is diverted by the song, ducks and sneaks OUT of the dance hall.

32. EXT. - DANCE HALL - NIGHT

32A. Tex steps up to the outdoor beerstand. The Bartender (quite drunk now) struggles to get two beers out of the box. Tex glances toward the brush behind the dance hall to SEE the big-breasted ccuntry girl standing there, waiting. Tex smiles devilishly, takes two beers, and walks toward her as she DISAPPEARS into the brush.

32B. Kelly EMERGES from the dance hall to SEE Tex following the country girl into the brush; then he walks toward the beer-stand.

33 INT. - DANCE HALL

33A. The DANCERS APPLAUD, WHOOP and WHISTLE and there are shouts of "More, More..." as Buck and Viv embrace at the song's end. Then they break into "Stay All Night".

BUCK and VIV
(singing)
You can't go home if you're going by the mill, cause the bridge is washed out at the bottom of the hill. The big creek's level. Plowing my corn with a double shove....

33B. Different atmosphere shots of people really enjoying the love song.

BUCK and VIV (Cont'd)
(singing)
Stay all night, stay a little longer, Dance all night, Dance a little longer. Pull off your coat, throw it in the corner. Don't see why you can't sta; a little longer.

33C. Garland and Rosella (both tipsy) are in the middle of the dance floor cutting loose with a whooping, clapping, improvised buckwing. The other DANCERS CHEER them on

34 EX. - DANCE HALL - BRUSH - NIGHT

Tex, lost in the darkness, pushes his way through the brush looking the the Country Girl.

TEX
Psst! Psssst!

COUNTRY GIRL (V.O.)
Pssst! Psssssst! Pssssssst!

TEX
(finds her)
Hi.

COUNTRY GIRL
Let's hurry...
(scratching)
These damn ticks about to eat me alive.

They giggle.

35 EXT. - DANCE HALL - BEERSTAND - NIGHT

Kelly, sipping his beer at the beerstand, looks up as Jeannie WALKS TOWARD him from the dance hall.

JEANNIE
(worriedly)
You ain't seen Tex, have you?

Kelly gives her an approving eye.

CONTINUED

35 CONTINUED

KELLY
(lying)
No...wait a minute, I think I saw him walk over yonder toward the bus.

JEANNIE
I'm gonna go look.

KELLY
Here, lemme go with you. I wouldn't want an old rattle-snake to jump up and bite you.

JEANNIE
Oh, Kelly, you're so sweet.

KELLY
Yeah, ain't I.

They DISAPPEAR into the darkness toward the bus.

36 INT. - DANCE HALL

In the dance hall, Buck and Viv are now singing "Mamas Don't Let Your Babies Grow Up to Be Cowboys".

BUCK and VIV
(singing)
Cowboys ain't easy to love and they're harder to hold. They'd rather give you a song than diamonds and gold. Lone Star buckles and old faded Levis, and each night begins a new day....

37 INT. - BUS - NIGHT

Three boys (Scene 29; beer bottles in hand) raise up from behind a seat in the back of the bus and creep up the aisle toward the sound of much groaning in the front of the bus.

BUCK and VIV (V.O.)
(singing in dance hall)
Cowboys like smoky old pool rooms and clear mountain mornings, little warm puppies and children and girls of the night....

CONTINUED

37 CONTINUED

The boys peer wide-eyed over the back of a seat: Kelly and Jeannie are obviously screwing on the seat in front of them. The boys try to stifle their giggles as one boy reaches down and carefully retrieves Jeannie's bra.

BUCK and VIV (V.O.)
(singing in dance hall)
Mamas don't let your babies grow up to be cowboys. Don't let them pick guitars and drive them old trucks. Let them be doctors and lawyers and such....

38 EXT. - BEERSTAND - NIGHT

The Bartender is passed out cold behind the beerstand. His wife struggles to get him to his feet.

WIFE
Owen, ain't you ashamed!

39A. INT. - DANCE HALL

BUCK and VIV
(Lily watches with envy and determination)
Mamas don't let your babies grow up to be cowboys, Cause they'll never stay home and they're always alone, even with someone they love...Mamas don't let your babies grow up to be cowboys.

39B. Mister Eubanks and Sid. Eubanks takes the last several dollars out of his pocket and pitches them on the table in front of Sid.

EUBANKS
How about one more?

SID
You keep saying that.

EUBANKS
You won't play me one more?

SID
I want to dance -- have some fun.

Eubanks turns the domino table up on Sid and STORMS OFF.

39C. Buck and Viv finish their song.

39D. Buck looks out over the crowd on the dance floor.

BUCK
Well folks...this has been some kinda day -- ain't it?

The PEOPLE all respond to this. Some APPLAUD, others WHISTLE, some shout "It sure has...", etc.

BUCK (Cont'd)
There's no place like home -- that's for damn sure.

Again the crowd RESPONDS. Buck gives Viv a squeeze.

BUCK (Cont'd)
It sure is good to be with family. You all mean a lot to me. You really do.

Again, the crowd RESPONDS.

BUCK (Cont'd)
Come on up here, Jessie. Aunt Paula, you too.

VIV
Mary Lynn, come on now. You, too, Lily. **

39E. The WOMEN eagerly make their way toward the bandstand as Jessie begins "Amazing Grace".

JESSIE
(singing)
Amazing Grace, how sweet the sound that saved a wretch like me....

39F. Now the other Women surround Buck and Viv at the mike, joining their voices.

BUCK and WOMEN
(singing)
I once was lost but now I'm found, was blind but now I see....

39G. The DANCERS stand transfixed by the song. COUPLES put their arms around each other or hold hands. MOTHERS rock their sleeping CHILDREN in their arms.

39H. Kelly and Jeannie COME IN. Kelly quickly makes his way to the bandstand. A moment later, Tex, looking a little guilty, ENTERS with two beers. He hands one to Jeannie and moves toward the bandstand. Jeannie touches her chest, obviously confused by her missing bra, then startled, looks over to see the Boys smiling and wiggling their eyebrows at her.

BUCK and WOMEN
(singing)
Grace that taught my heart to
fear and grace my fears relieved;
how precious did that grace appear,
the hour I first believed....

39I. Now EVERYONE in the dance hall JOINS IN, lifting their voices in celebration. CAMERA PICKS UP Jamie who is sleeping on a chair holding onto his horse's bridle.

39J. Viv sings a verse of "Amazing Grace".

BUCK and ALL
(singing)
Amazing grace how sweet the sound
that saved a wretch like me....

40 EXT. - DANCE HALL - DAWN

The sun is rising, bathing the landscape with a golden glow.

LILY (V.O.)
(singing)
Thru many dangers, toils and
snares, I have already come.
T'was grace that brought me
safe thus far, and grace will
lead me....

All join in for the Chorus.

CUT TO:

41 EXT. - DANCE HALL - PARKING LOT

Buck, carrying Jamie in his arms, Viv, and Jessie walk across the deserted parking lot toward their car.

BUCK and ALL (V.O.)
(singing)
Amazing grace how sweet the sound
that saved a wretch like me.
(more)

CONTINUED

41 CONTINUED

BUCK AND ALL (V.O.) (Cont'd)
I once was lost but now I'm found,
was blind but now I see.

Buck's pickup disappears down the road, the pony tethered to the back, leaving only a spray of settling dust to reflect the morning sunlight.

42 INT. - BEDROOM - DAY

Viv and Buck are in bed. Viv touches him as he sleeps, once, lovingly, and then gets quietly out of bed to dress. In spite of her efforts at silence, Buck wakes anyway and eyes her as she finds her dress.

BUCK
Damn, wish I had a woman like that.

VIV
(warmly)
You do.

BUCK
Don't think I've forgot.

BUCK
It was nice singing with you last night -- just like old times. **

VIV
It really was -- felt real good. **

BUCK
An', Viv...

VIV
What?

BUCK
I don't have other women on the road...

She studies him to see if this is true.

BUCK
I mean...I have a few times a long time ago...but I don't anymore. **

CONTINUED

42 CONTINUED

VIV
(after a long beat)
I don't know what to do.

BUCK
About what?

VIV
I know I'm being selfish... I know that, but every year you're on the road it seems like ten, and I just want you all the time so bad...I just want my arms around you and around Jamie at the same time... all the time...I don't know what to do with all this love I have for you.

BUCK
Come back on the road with me.

VIV
We've already done that.

BUCK
Yeah, but this is too hard, being away from each other.

VIV
That's true.

BUCK
Well, come back out with me.

VIV
I can't do that number. I can't get on that bus with fourteen guys and you, and stop at a different place every night...packing and unpacking every night...besides, when we did it before, we didn't have a son. And anyhow, every time I ask you for a real answer, I get "Come back on the road".
(beat)
Sometimes I feel like you don't want a family. You make all your efforts for strangers. None for us.
(Cont'd)

42 CONTINUED (2)

VIV (Cont'd)
You use Jamie and me like one of your audiences. You pop in, sing us a song, and then you're gone again...and we're supposed to be glad you came through town.

BUCK
Well, hell, it's always suited you before.

VIV
No, it never suited me, but you loved me, Buck. I thought one day you just might stay.

BUCK
I ain't doing this so I can retire someday. I like it! I like my life.

VIV
I don't wonder you like it. All you gotta do is remember the words to the songs. Nobody on the road ever asks more'n that of you.

BUCK
That's right, they don't.

VIV
What're you gonna do when all the music runs out, Buck? You think any of those people gonna be there waiting for you?

BUCK
You know I can't quit.

VIV
I never wanted you to quit. But Buck, I want to ask you something... is there ever going to be a time when you're really going to slow down?

Buck says nothing.

CONTINUED

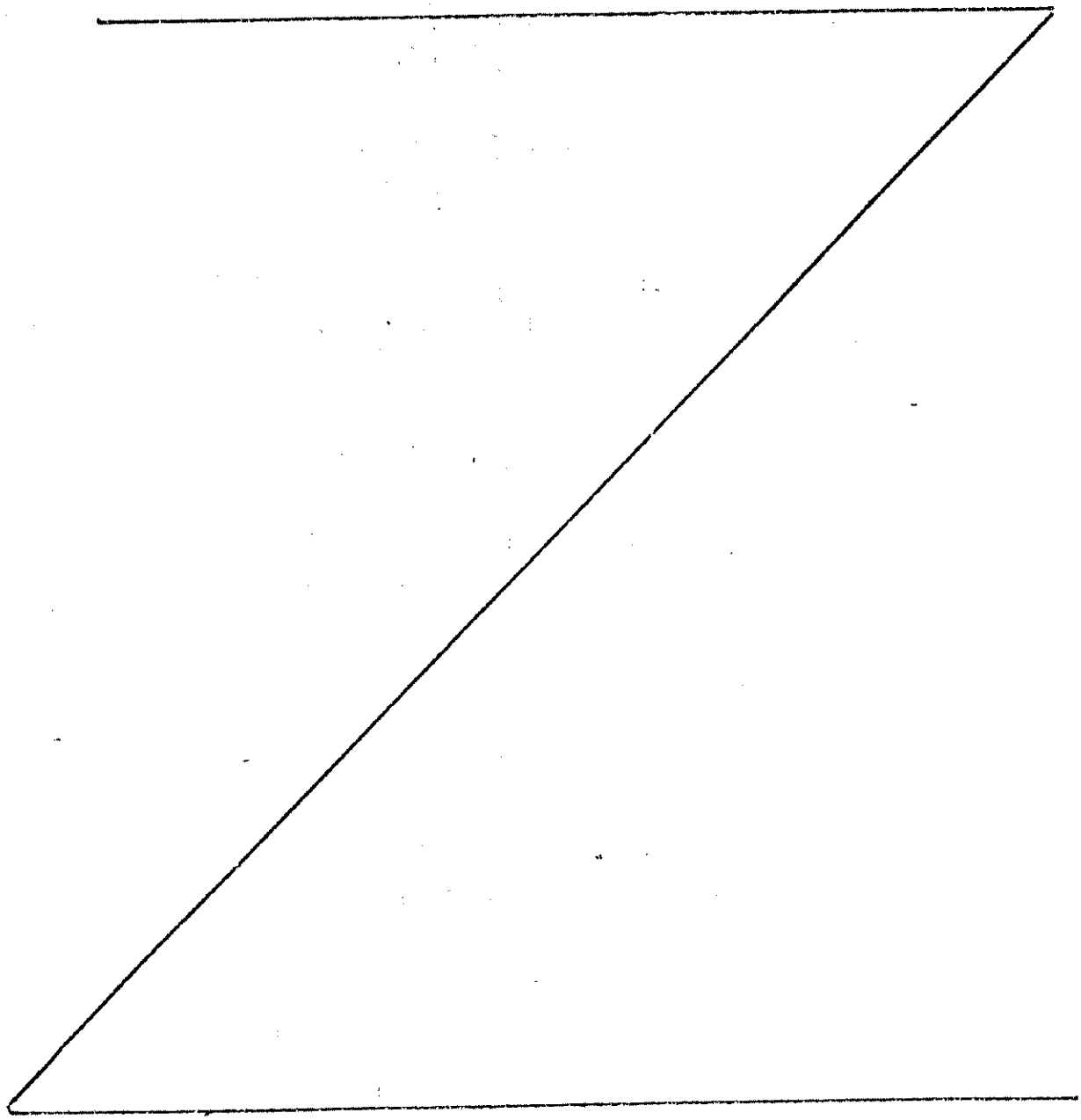
42 CONTINUED (3)

VIV
See what I mean?

Viv walks to the door.

BUCK
Where are you going?

VIV
I am going to get on the phone and get you a guitar player to take Garland's place.



43 EXT. - RANCH MEADOW - DAY

Buck in Adidas and shorts is jogging across the meadow below the house when Jamie comes loping up behind him on his pony.

JAMIE
(calling)
Papa!

Buck turns as Jamie sets the pony up in a nice smooth sliding stop good as any cutting or roping horse. Buck is impressed.

BUCK
Fair set a' breaks she's got.

JAMIE
(proud)
Reins good, too. Look it.

He puts the mare through a quick little figure eight and stops on the same dime at the end of it, stepping down nonchalantly from the saddle while the pony's haunches are still lowered in the stop. Buck grins and shakes his head, amused and impressed. Again, Jamie takes his adult wide spread cowboy stance and this time the pose is for a purpose. He tips the brim of his cowboy hat with the tip of one finger. Buck can feel something coming.

JAMIE
You been makin' good money out there on the road, papa?

BUCK
Well, sure. Guess, pretty good.

JAMIE
You been puttin' any of it away, or you been blowin' it all on whiskey and...things?

Buck cocks his head. He feels like it's his papa talking. But he plays along.

BUCK
You worryin' about yer college education or something?

Jamie looks at the ground and kicks a clod of dirt with practiced finesse, before he looks back into his father's eyes.

CONTINUED

43 CONTINUED

JAMIE
Whyn't you quit the road, come home and raise some horses with me.

Buck is amazed to be getting this from yet another member of the family. And he knows it is a well-considered plea which he can't take lightly. He sighs.

JAMIE (Cont'd)
You been saying all along, that you was jest out there making some money fer a time when we could do something like that.

BUCK
Well, it's a little more 'n money, Jamie.

It's not the answer Jamie wanted to hear. He tries to take it manfully.

JAMIE
Yeah. I was afraid of that.

He steps to the pony, tosses a rein up over the pony's neck, and into the stirrup and is about to dash off when Buck stops him.

BUCK
Hey, Slick, wait a minute.

Jamie is arrested by the "friendly" epithet. He is suspended on one stirrup, half way on the horse and so is about eye-to-eye with Buck. Buck has a handful of Jamie's pants and belt.

It looks like a pretty serious confrontation until Buck closes the eight inch distance between their faces and kisses Jamie smack on the tip of his nose. It is just the perfect thing to diffuse the situation. And Buck's comment after completes the melting of Jamie the cowboy to Jamie the loving/idolizing son.

BUCK
Now, don't tell 'em I did that. Wouldn't want it going around that Buck Bonham kisses cowboys on the nose.

Jamie smiles and rubs his wet proboscis with the back of his hand.

CONTINUED

43 CONTINUED (2)

JAMIE
Oh, papa.

Having charmed his way out of that impending storm, Buck gestures toward the far end of the pasture.

BUCK
Come on. You want that horse to be in shape, he's gotta do his jogging everyday.

Buck runs off and Jamie kicks the little mare into a lope to catch up with him. They traverse the meadow running side by side.

44 INT. - RANCH OFFICE - DAY

Viv and Sid are at separate telephones, both trying to locate a picker to replace Garland and when Buck ENTERS sweaty in his jogging clothes, Viv hangs up her phone.

VIV
Longley signed with Buck Owens. We can't get him.

Buck frowns at the news but more in sympathy with Viv's efforts than at any deep disappointment.

VIV
(to Sid)
You doing any good?

SID
Buddy Lewis...Frank Dunn....
Bill Raby...Berkley Edwards...
all committed somewhere...
we can get a new boy, Cotton Roberts...in three or four weeks.

BUCK
Sounds like a rabbit, Cotton Roberts.

VIV
He's supposed to be good.

BUCK
What'll I do for three'four weeks, go fishin? We got dates to play.

Viv and Sid are out of suggestions. All think.

CONTINUED

44 CONTINUED

BUCK
Guess I'll figure some way to trick Garland into going back out.

VIV
(serious)
Don't try, Buck, please. Rosella's given him an ultimatum. He leaves, she's going too...in the other direction.

Buck scratches his head. Buck hates tedious problems like this one and since he can't bear frustration he comes up with a sudden solution.

VIV
I got a thought -- it's off the wall -- but it's only three weeks. What about Lily? **

SID
Lily? **

VIV
Garland's daughter. **

SID
That's good show business. **

BUCK
She's pretty good. **

VIV
No, that's dirty pool. Garland's come home to be with his family. **

BUCK
But, Garland shoulda warned me 'fore he hung me up like this. It's only for three weeks. **

VIV
Yeah, it's only for three weeks. **

BUCK
Call him up. **

There is a threat of anger in Buck's voice. Viv sighs, and picks up the phone. She is a good soldier.

45 INT. - RAW DEAL CAFE - DAY

Garland doesn't like the idea. He and Buck have coffee.

BUCK
It's only for a couple three weeks.

GARLAND
Four, you said.

CONTINUED

45 CONTINUED

BUCK
Well, then you come on back 'til this fella Cotton... what's-his-ass is free.

GARLAND
I don't trust myself. If I go out I might stay out. Rosella'd....

BUCK
If she was a boy, you'd let her.

GARLAND
(grudging)
Maybe...probably...sure...I ain't certain I want my baby girl on that damn bus with those guys....

Garland hates the whole dilemma.

BUCK
She ain't much of a baby, Gar. D'you take a look at her lately?

GARLAND
Sure. That's what I mean.

Buck smiles.

A46 EXT. - LILY'S APARTMENT - DAY **

Garland walks up to Lily's apartment; knocks at door. **

46 INT. LILY'S APARTMENT - DAY

Lily sits on the sofa, practicing her guitar. Behind her the walls are covered with posters of country music stars, including many of Buck. There is a knock at the door. Lily opens it.

LILY
Daddy.

GARLAND
Hello, baby.

LILY
Come on in...want some coffee?

GARLAND
That'd be good.

CONTINUED

46 CONTINUED

Lily goes into the kitchen to get coffee as Garland surveys the posters on the wall.

GARLAND (Cont'd)
You got a lot of my old friends up here.

A YOUNG MAN (Lily's age), wearing only jeans, sleepily STEPS INTO the doorway from the bedroom.

YOUNG MAN
Morning. Lily, you seen my blue shirt?

Garland, astonished, gives him a frowning once-over as Lily COMES BACK IN from the kitchen.

LILY
Daddy, this is Dorsey Lee. Dorsey, this is my Daddy.

YOUNG MAN
(extends hand)
Good to meet you. I sure admire your music.

Garland, a little taken aback, and embarrassed about intruding on his daughter's privacy, shakes his hand.

GARLAND
Howdy.

The Young Man laughs good naturedly and GOES into the bathroom. Lily sees her father's embarrassment.

LILY
(amused)
Oh, Daddy.

GARLAND
Well, goddamn, Lily.

LILY
Daddy, I'm twenty-two... all growed-up and haired-over.

GARLAND
Lily, just listen to you talk!

CONTINUED

46 CONTINUED (2)

LILY
(still amused)
Come on, sit down. Here's your coffee.

Garland sits down, still uncomfortable.

GARLAND
I was hoping you'd be living at home this summer.

LILY
I just kinda wanted my own place...I'll come visiting a lot, okay?

GARLAND
Yeah, alright...
(pause)
Listen, Buck's thinking about asking you to go with 'em on the road awhile. **

Lily can see that Garland is troubled about it.

LILY
What'd you tell him?

GARLAND
It's just for a few weeks. After that, Cotton Roberts takes the job. You don't wanna go on a little squirt like that, do you?

Lily can sense her answer is going to hurt him.

LILY
Yeah, I'd like to. I really would. I'm a musician, Daddy.

GARLAND
Aw, Lily, music's no kinda life... one night stands. It gets real rowdy on that bus, an' in them motels...and parties and drinkin'... you don't want the road.

LILY
(gently, but determined)
How do you know what I want? You don't know anything about me...do you?

CONTINUED

46 CONTINUED (3)

Garland stares at her, then glances toward the bathroom. She's right: he doesn't know her at all.

GARLAND
No, maybe I don't. I'd like to though. I'm home now.

LILY
I been here my whole life waiting. You took your own time getting here, didn't you?

GARLAND
(deeply hurt)
I guess....

LILY
(softly)
I'm sorry...Daddy, but this is my chance. Don't take it away from me. I wanna go.

Garland can see there's no changing her mind.

46A. INT. - BUCK'S KITCHEN - NIGHT **

Buck, Viv and Jamie are together in the farm kitchen. Viv pours Buck a cup of coffee. Buck adds a dose of tequila to the cup. Jamie strains at cranking an old home ice cream maker, a large wooden bucket with rock salt and ice packed around a metal cylinder with the ice cream in it.

BUCK
You need some more ice in there?

JAMIE
(tired)
What we need is one of these with a motor on top. This is hard crankin'.

BUCK
Aw! When I was a kid I had to churn butter for my mom. That was hard work.

CONTINUED

46A. CONTINUED

He relieves Jamie who rubs his exhausted arm muscles. Viv laughs.

VIV
Oh, baloney. Your mama told me you never did a lick a' anything but hide down by the creek pickin' a five dollar guitar.

Like any kid, Jamie loves to hear his father run down. And maybe there is more to it than that. But the mood in the kitchen is loving, kidding and cozy nonetheless. Jamie winks at his mother.

JAMIE
I guess times hasn't changed him much, has it, mom?

VIV
Out of the mouths of babes....

Buck ignores the kidding, stops churning the ice cream.

BUCK
(tired)
This has gotta be finished.

JAMIE
(grins)
See. It's hard, isn't it?

Buck lifts the lid off the machine to REVEAl the thick delicious looking ice cream clinging to the blades inside.

JAMIE
Oooo. Boy. Lemme at it.

He plunges for a spoon across the table. Buck sinks a finger deep in the ice cream, excitedly. Then he offers the gooey delight to Viv who opens her mouth to receive it, and REACTS ecstatically to the wholesome taste.

VIV
Mmmm!

CONTINUED

46A. CONTINUED (2)

Jamie produces three bowls and commands them with childish officiousness.

JAMIE
Now wait, you guys. We have to do this right. Dish it out.

There is in Jamie that special excitement tonight, with the family having fun together. He wants it to continue perfectly.

46B. INT. - BUCK'S LIVING ROOM **

Buck, Viv and Jamie sit crosslegged on the floor of their living room, facing each other, enjoying their ice cream, and singing a nonsense song, unaccompanied. They are obviously having a wonderful time. They end the silly little song.

JAMIE
(laughing)
That was a good one. Can I have more ice cream?

VIV
You'll burst.

Buck puts his arm around Viv.

BUCK
(to Jamie)
Hit the sack, Squirt. Yer mom and me are gonna go out an' roll around in the wet grass.

VIV
Buck! Anyway it's one o'clock in the morning.

Jamie likes to see his parents in this loving mood, but as often he takes the role of the grown-up cowboy. He stands and picks up his empty ice cream bowl.

JAMIE
Heck, mama. The grass ain't wet in the middle a' the afternoon.

CONTINUED

46B. CONTINUED

He turns to leave the room, then leans over his father for a kiss.

JAMIE
Night, daddy.

As Jamie bends down to kiss him goodnight, Buck grabs him and pulls him down. With Viv also in the tangle, they are momentarily one happy pile of family, full of laughter, hugs and kisses.

47 INT. - BEDROOM - DAWN

Buck and Viv lie quietly in bed. Buck starts to get up.

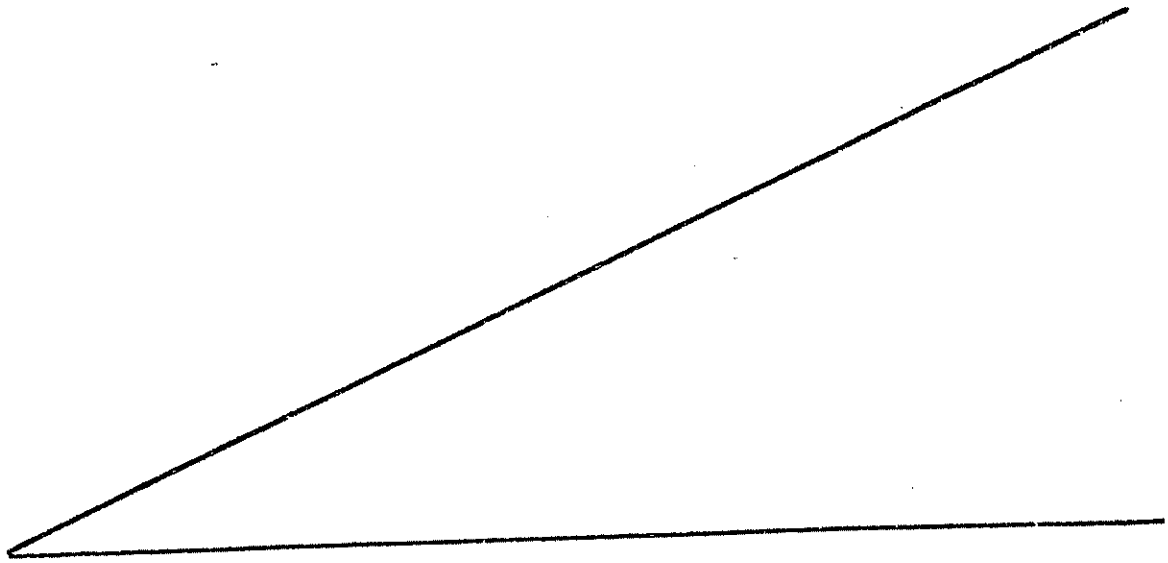
VIV
It's not mornin' yet.

BUCK
I can't sleep.
(starts dressing)
I've been thinking. We're back here for the Labor Day concert. Let's dedicate it to Garland this year. Make the whole thing for him.

VIV
That's good. He'd like that a lot.

Viv grows silent and thoughtful. Buck senses it's about his leaving.

CONTINUED



47 CONTINUED

BUCK
Listen -- maybe I'll take some time off after the Labor Day thing. How would that suit you?

VIV
I'd love it. **

BUCK
No, I mean it. You ever think about that? **

VIV
Sure, every time you say it, you mean it. **
(pause)
Buck -- don't say anything to Jamie about taking some time off.

BUCK
Why not?

VIV
'Cause he'll believe it.

Buck stares at her a long moment; she's right. Deep down he has no intention of slowing down.

BUCK
(softly)
I do love y'all, Viv.

VIV
I know you do. I love you, too. **

Buck goes to the door.

BUCK
I'll be down at the creek.

VIV
The bus leaves at ten.

Buck takes his guitar and down vest. The CAMERA IS ON Viv. The CAMERA LEAVES her eyes. Her hand unconsciously slides over her breast.

48 EXT. - UNDER THE TREES AT CREEK - DAWN

In and under and between the hundred-year-old cottonwood trees, Buck, in his down jacket, jeans and boots, is sitting on a wooden bench built between two cottonwoods, working on a very tight, slurred, dissonant passage on the guitar. Dew on the grass. The predawn light grey through the grey/green leaves. Total concentration.

Buck is singing a song about life and the road and how no one understands how he has to keep going.

49 ANGLE ON JAMIE

as he APPEARS in the living room window. He is in his pajamas. He SEES his father and RUNS OUT of the house and down to him. He has on his cowboy boots.

Buck is singing. He glances over his shoulder and SEES Jamie standing there, shivering.

BUCK
Hey, Punkin, what're you doing down here?

JAMIE
(concerned)
I heard you from up at the house. You alright?

BUCK
Oh yeah, just sitting here....

The dawn is filled with the SOUND of croaking frogs.

BUCK
You hear that?

JAMIE
Those frogs croaking?

BUCK
In between the croaks. Listen....

Jamie stops to listen.

JAMIE
(listens)
I don't hear nothing.

CONTINUED

49 CONTINUED

BUCK
"Went down to the creek, Heard a mighty racket...wasn't nothing but an old bullfrog...puttin' on his jacket."

JAMIE
(laughs)
Oh, papa....

BUCK
(laughs too)
My daddy taught me that one.

JAMIE
Know any more?

BUCK
Hey Slick, you're shivering.

Buck gets up, takes his down jacket and puts it around Jamie. He also hangs his guitar on Jamie's back. They head for the house, the little boy clinging to him.

50 EXT. - BONHAM RANCH HOUSE - MORNING

The BAND files onto the bus (parked in front of the ranch house), saying final "goodbyes" to FAMILY and FRIENDS.

50A. Buck steps over to Jamie (on his pony). Jamie leans down to embrace his father.

BUCK
Don't git saddlesore.

JAMIE
I love you, daddy.

BUCK
(touched)
Oh, boy...and then some, Jamie.

50B. Viv and Sid shake hands goodbye.

VIV
Keep in touch. I wanna know how it goes.

CONTINUED

50B. CONTINUED

SID
Alright. You'll send Cotton Roberts along to catch up with us?

VIV
Yes.

Buck joins them.

BUCK
(to Sid)
Sid, I been thinking about dedicating the Labor Day concert to Garland this year. Make the whole thing for him.

SID
Good idea.

BUCK
(to Sid)
Go tell him, will ya. I need to talk to this woman.

50C. Sid walks to join Garland who is saying goodbye to Lily. Rosella, his wife, is with them.

ROSELLA
Bye, honey. Don't forget to come back.

They hug.

SID
We'll take care of her.

GARLAND
Well, play good, baby.

LILY
I will, daddy -- Bye, mama.

Lily moves toward the bus, passing Tex and Jeannie as they embrace.

Jeannie glances over to SEE Kelly wink at her from the bus window.

50D. Sid and Garland, et al.

SID
Garland, Rosella, Buck wants to know how you'd be embarrassed if we were to throw the Labor Day concert in your honor?

50E. Buck is face to face with Viv. He touches her belly with one fingertip.

BUCK
Whyn't you just show up some night, you an' Jamie.

VIV
Where?

BUCK
Anywhere. Tulsa. Surprise me. **

She embraces him tenderly.

VIV
Oh, Buck.

Buck kisses Viv.

BUCK
See you, kiddo.

50F. Buck steps back from Viv, turns and Garland is there.

GARLAND
Sid told me what yer planning for Labor Day. I'd like that.

BUCK
(sincerely)
I like you too, Garland.

He is choked. He takes a step away, then turns back.

BUCK
Yep, they oughta make a statue outta you, hoss.

Garland winks, also emotional.

CONTINUED

50F. CONTINUED

GARLAND
If they ever do I wanna be mounted on my new John Deere, plowin'. That's what I'm gonna be up to from now on out.

BUCK
(shakes his head)
If yer a farmer, Gar, I'm a....

He turns.

BUCK (Cont'd)
...brain surgeon...see ya Labor Day.

50G. He gets on the bus, which starts up immediately as he turns in the open doorway to wave back at all, especially Jamie who is cantering after on his pretty new pony.

51 EXT. - HIGHWAY - DAY

The bus ZOOMS down the highway, now passing a roadsign that reads: AMARILLO 240.

"On the Road" blasts over the rooftop speakers.

BUCK and BAND (V.O.)
(singing)
I just can't wait to get on the road again. The life I love is making music with my friends and happiness is on the road again....

52 INT. - BUS - DAY

The atmosphere inside the bus is festive, exuberant. Rooster, driving, sings along with the song, but Buck is silent, glum.

ROOSTER
(singing with cassette)
I never made you any promises. I never said that I could ever change....

The boys in the band, except for Tex, are playing poker. Bonnie is doing her needlepoint.

52 CONTINUED

DIRECTOR'S NOTE: This scene will be about life on the bus, Lily's first exposure to it, Buck's feeling about home and Garland's absence, the cameraderie, the tensions, the hi-jinx, the needling of Lily, the rookie, whose female charms do not escape them, etc.

Buck is sitting by himself, in a pensive mood, writing lyrics for a new song -- or trying to.

The scene will go something like this:

Sid lays down a winning hand and gleefully rakes in the pot. He has an outrageously wide brimmed hat on.

KELLY
That's a new hat, ain't it, Sid?

SID
(proudly)
Yeah, you like it?

KELLY
It's a good one, ain't it?

BO
(shuffing cards)
It's just amazing what they can do nowadays with cow flop.

SID
Deal, asshole. I might wanna buy another one.

BO
Anybody here got a college education?

LILY
Yeah, I do.

BO
Run back there and get me a beer then, will you? We don't want nobody's education going to waste.

As Lily, delighted to be along, starts back:

BLISS
(calling to back of bus.)
I could use one too.

CONTINUED

52 CONTINUED (2)

JONAS
Me, too.

SID
Better just bring an armful.

Lily COMES BACK bearing beer.

LILY
(handing them out)
Here you go.

Lily glances up and SEES a video camera attached to the ceiling. It is focused over Bo's shoulder.

BO
(to Lily)
Thanks, that college education comes in real handy, don't it?

Lily smiles innocently and then reaches up and turns the video camera on. Now Bo's poker hand APPEARS on the monitor, which is also behind him. Everyone but Bo can see it.

BLISS
You're bet, Bo.

BO
I'm bettin' $10.

BLISS
(looking up at monitor)
Hmm. Well, I'm seein' ya...
(pause)
...and I'll raise you $20.

Everyone at the table has all he can do to keep from laughing. Across the aisle, Tex, who has been lettering "I Love You" on drumsticks, glances down to SEE a bra protruding from under the seat. Curious, he reaches down. Suddenly, Tex pitches Jeannie's bra down on the table, and knocks over Bo's beer.

BO
You're bettin' out of turn.
(pause)
And look what you've done to my beer.

CONTINUED

52 CONTINUED (3)

TEX
(furious)
I wanna know how that got on this bus.

SID
Looks like Rooster's.

TEX
Bullshit! I wanna know how it got on this bus. One of you guys has been foolin' with my girl.

The band stops laughing. Tex is genuinely angry

TEX (Cont'd)
Now which one of you, huh? Which one?

The band exchange glances.

TEX (Cont'd)
I'm waitin', by God.

KELLY
(whispers)
It was me, Tex.

TEX
Why, you bastard.

JONAS
I admit it. I took a turn with her myself.

TEX
You sonofa....

BO
Yeah, I did, too....

BLISS
Me, too...but old Rooster was first. We had to pry him off with a crowbar.

Tex is apoplectic.

The band breaks into wild laughter. Lily is laughing too. Tex, cursing, moves across the aisle and back into his seat.

CONTINUED

52 CONTINUED (4)

BO
(mopping up the beer)
Get me another one, honey.

BUCK
Hey, Bo -- she was signed on to pick, not to serve you.

Lily good naturedly GOES to get him another beer and then crosses aisle and sits down with Buck. The poker game continues.

BUCK
Don't pay any attention to them. Their spirits are always kinda high when we go back on the road again.

LILY
I guess they're not used to having a young woman on the bus.

Buck gives her an incredulous look.

LILY (Cont'd)
I mean a musician.

BUCK
(laughing)
Yeah -- they never treated Garland like that.

LILY
(after a pause)
What was my daddy like on the road?

BUCK
Garland -- he was in it for the music. Never fooled around much or nothing.
(pause)
He was a damn fine daddy to you, I can tell you that.

Lily smiles. She is feeling fresh and exhilerated.

LILY
(with authority)
How many miles does it take you, Buck?

CONTINUED

52 CONTINUED (5)

BUCK
Fer what?

LILY
To get over feeling guilty and sad...at leaving people behind.

BUCK
What makes you think I'm feelin' guilty and sad?

LILY
Well, ain't ya?

BUCK
It shows, huh?
(pause)
You know, I do love them.
(turning to Lily)
Don't hold it against Garland -- him being gone all that time.

Lily can see how desperate Buck wants to be understood.

LILY
(direct)
Don't assume I hate my daddy, just 'cause he was seldom home.

BUCK
I didn't, I jest....

LILY
Garland and I've always been closer than he thinks we have. I missed him, sure, but...I'd just listen to his music and... figure he was out cuttin' a path for me to follow in the world.

Buck turns to get a better look at her and maybe to put her down a little bit.

BUCK
Yer pretty ambitious, ain't you?

LILY
(disappointed)
It ain't ambition, is it? I mean, I love music and I want to be good at it. Just like you.

CONTINUED

52 CONTINUED (6)

Buck smiles at her. She smiles back nicely, youthfully. Then she gets a private shiver of thrill.

LILY
I don't believe I'm on this bus!

53 EXT. - BUS - NIGHT

The bus is WHOOSHING along the highway.

BUCK and BAND (V.O.)
(singing)
And being rich and happy really ain't too hard to do. All I need to be is on the road with you.

54 INT. - BACKSTAGE - NIGHT

The band is backstage waiting to go on. Buck observes Lily tuning her guitar nervously, all thumbs. Buck is feeling better.

LILY
Damn.

BUCK
Nervous, Lil?

LILY
Somethin' fierce.

BUCK
Nothin' to it, kid. We just throw it out there and see what they throw back.

She nods and accompanies Buck to the wings where Sid stands in his new hat.

BUCK
Hey Sid, mind if I wear that hat tonight?

Sid, much pleased, hands his new hat to Buck.

SID
You bet.

Buck puts the hat on and with Lily and the band goes on stage to huge audience applause. Apparently enough miles have passed to return Buck to his usual enthusiasm.

55 SERIES OF SHOTS - CONCERT

a) Buck and the band break into the first thundering chords of "Whiskey River".

BUCK
(singing)
Whiskey River take my mind; don't let her memory torture me. Whiskey River don't run dry. You're all I've got, take care of me....

b) The AUDIENCE (real cross-over: young and old, straight and freak) really into Buck's music.

c) Various angles on Buck and the band.

d) Lily, playing, hugely enjoying being a party of Buck's music.

BUCK
(singing)
I'm drowning in a Whiskey River, bathing my memoried mind in the wetness of its soul....

e) Outside the Amarillo Auditorium; LATE ARRIVALS skid into a parking place and run for the door.

f) Now Buck and the band are into "Good Hearted Woman".

BUCK
(singing)
A long time forgotten are dreams that just fell by the way. And the good life he promised ain't what she's living today; but she never complains of the bad times or bad things he's done, Lord....

Buck, singing, looks down to SEE several PEOPLE offering hats. He pitches Sid's hat to one of them. An old tattered hat is thrown up to him from the CROWD. Buck puts it on.

g) Sid (in the wings) his mouth agape, unbelieving as his new hat disappears into the crowd. Rooster giggles behind him.

CONTINUED

55 CONTINUED

h) Bus moving at night on highway. "Good Hearted Woman" continues over.

i) Different shots of various band members sleeping, including Sid with an old battered hat on his head, watching TV, making sandwiches, reading, Bonnie, as always, with her needlepoint, as "Good Hearted Woman" continues over.

j) Bus pulls into good sized midwestern town, early morning. WE SEE them all get off the bus and walk into a Holiday Inn.

k) In concert, Buck is finishing "Good Hearted Woman". Various SHOTS OF AUDIENCE.

l) Buck spots EMMYLOU HARRIS backstage. He motions to her to come out.

m) The lights dim. Buck begins singing "Yesterday's Wine".

BUCK
(singing)
Miracles appear in the strangest of places; fancy meeting you here. The last time I saw you was just out of Houston...

Huge AUDIENCE RESPONSE as Emmylou joins Buck onstage.

BUCK
(singing)
Sit down, let me buy you a beer....

EMMYLOU
(singing)
Your presence is welcome with me and my friend here. This is a hangout of mine. We come here quite often and listen to music, partaking of yesterday's wine...

BUCK and EMMYLOU
(singing)
Yesterday's wine. Well, yesterday's wine. Aging with time, like yesterday's wine....

CONTINUED

55 CONTINUED (2)

n) Lily watches, suspended, as Buck and Emmylou sing.

BUCK
(singing to Emmylou)
You give the appearance of one widely travelled; I bet you've seen things in your time....

TEX
(urgently to Lily)
Psssst! Hey, Lily!

Lily glances over, then realizes she has stopped playing. Embarrassed, she begins again.

BUCK and EMMYLOU
(singing)
Yesterday's wine. Well, yesterday's wine. Aging with time, like yesterday's wine...

56 INT - ROOM - HOLIDAY INN - NIGHT

After-concert party. BAND, LOCALS and GROUPIES wall-to-wall, drinking, smoking, laughing, socializing.

a) In the middle of the floor Bo is fitting a headband to Rooster's head: a long cord runs from the headband to a hook.

BO
Now, bend down a little, Rooster. Take your natural stance.

Rooster bends over, taking his stance. Bo reaches down and attaches the hook to Rooster's crotch.

BO (Cont'd)
Okay, now, this device is gonna teach you to keep your head down. Go on, take a swing. You'll see how it works.

Rooster bring a swing back, then suddenly stops in midstroke and looks at Bo.

CONTINUED

56 a) CONTINUED

ROOSTER
Screw you, man. I ain't gonna pull my cojones off.

They whoop and laugh.

b) Lily, Bonnie and Jonas are standing together. Lily looks across the room to see Buck surrounded by LOCALS.

c) Sid (sitting on the sofa, observing, wearing the tattered hat) watches as Lily works her way through the CROWD toward Buck, then looks over as a GROUPIE sits down beside him.

GROUPIE
(suggestively)
You like me?

SID
I like you so much I'm giving you this hat so you'll remember how much fun we've had together.

GROUPIE
God, thanks....

SID
Sid.

GROUPIE
Yeah, Sid.

Sid nods and winks. The Groupie puts the hat on, then MOVES OFF through the crowd.

d) Some of the LOCALS crowd around to meet Lily. Buck watches, amused, as she gets jostled about by the pats on the back, the handshakes, the attention.

Lily, somewhat shy about all the attention, glances at Buck for help. He smiles and winks back encouragement. Then a WOMAN with a small BABY in her arms pushes in front of Buck and holds the baby up for Buck to see.

The rest is played from Lily's POV. She is getting a real sense of the excitement and adulation -- the hero-worship. All of this is showered on Buck. It is very heady stuff. Perhaps this is what kept her father on

CONTINUED

56 d) CONTINUED

the road for so long. She knows Buck is talented and she knows he's popular, but this is the first time she has come into direct contact with it. She becomes a starry-eyed fan too. (This, in fact, could be the hook for the beginning of the love story.) Lily comments on what she feels and senses to Bonnie, who in her country wisdom puts it all into its proper perspective.

57 INT. - ROOM - HOLIDAY INN - NIGHT

Later. The party is over. Tex and the Groupie (wearing the tattered hat) stumble out arm in arm as Sid closes the door behind them. Now only Sid and Buck (sitting) are left in the room.

SID
You ready to fold?

BUCK
Let's talk awhile.

SID
What about?

BUCK
Hell, I don't care. Volcanoes, earthquakes, horsetrailers...pick a subject.

SID
Bed, sleep, nocturnal bliss... We've got a lot of miles tomorrow, Buck.

BUCK
(looks around)
Goddamn, where's Garland? He knows a lot about volcanoes.

SID
(smiles)
See you in the morning.

BUCK
(disappointed)
Yeah, see you in the morning.

Sid GOES OUT, Buck turns on the TV and twirls the channel selector: all static.

58 INT. - HALL - NIGHT

Tex and the Groupie walk down the hall.

GROUPIE
You gonna let me stay all night?

TEX
(suggestively)
We'll have to see about that, darling.

59 INT. - ROOSTER'S ROOM - NIGHT

Rooster, alone in his room and wearing the head-to-crotch device Bo made for him, takes a long drink from his beer to find courage, then picks up a golf club, brings it back over his shoulder to take a mighty swing...as he takes the swing, something distracts him. Tex puts his key in the wrong door.

60 EXT. - HALL - NIGHT

Tex (the key in Rooster's door) and the Groupie freeze as a blood curdling scream erupts from inside Rooster's door.

ROOSTER (V.O.)
Ahhhhhhh! (Swearing in Spanish)

TEX
(thoughtfully looks at his key -- wrong room)
Yeah, I'd say the gal old Rooster's got in there is just about average, wouldn't you?

Tex smiles and the Groupie, less confident now, squeezes her hat down as they go to Tex's room.

Buck COMES OUT of his room into the hallway to find the source of the scream. Sid COMES OUT of his room.

BUCK
What the hell was that?

SID
It sounded like Rooster.

Buck raps on Rooster's door.

CONTINUED

60 CONTINUED

BUCK
You okay?

ROOSTER (O.S.)
Yeah, amigo. (Still swearing but tapering off.)

BUCK
(to Sid)
Come on, let's go get a drink.

SID
Buck -- I'm exhausted. I got a lotta work to do tomorrow.

Sid GOES BACK to his room.

Buck is left standing alone in the hall. He HEARS guitar music from down the hall. He walks to the door he thinks it's coming from.

BUCK
(knocking)
Jonas?

60A INT. - LILY'S ROOM - NIGHT **

The MUSIC STOPS and the door opens. It's Lily, guitar in hand.

BUCK
Oh, I thought it was Jonas.

LILY
Do you need something?

BUCK
How much do you know about volcanoes?

LILY
Volcanoes?

BUCK
Me and your daddy used to sit around talking about such stuff in places like this.

LILY
Come on in. I can't sleep anyway. Still on cloud nine, I guess.

He likes her enthusiasm but it bothers him too.

CONTINUED

60 CONTINUED (2)

BUCK
Well, don't get to likin' it all too much. Or we'll never get you back to finishing college....

She laughs.

LILY
Buck. I guess I gave up all thought of finishing college on the second chorus of Whiskey River our first night on stage.

BUCK
Oh, boy. Now I'm really in trouble with yer daddy.

He flops down in a chair at the foot of her bed.

BUCK
And don't forgit yer only on this tour for a couple a' weeks.

LILY
(glum)
Don't remind me.

BUCK
That was the deal.

She smiles to show that she is not ungrateful.

LILY
Well, three weeks in paradise is better'n nothin' at all.

Buck glances around the garish modern/washable motel room.

BUCK
Pretty funny lookin' paradise.

LILY
I mean it's paradise just not having to think about anything else; not even noticing the rest of the world exists outside of the songs.

Buck deeply agrees.

BUCK
Yeah.

CONTINUED

60 CONTINUED (3)

LILY
And, of course....

She shoots him a soulful look.

LILY
...being with you.

Woops. Buck was not quite ready for that. Young girls sitting crosslegged on motel room beds at four A.M. are tempting even when they aren't as pretty as this one and making offers with their eyes. While Buck is still looking at her, feeling the lightning go up his spine, Lily reaches in her shirt pocket and pulls out a joint.

LILY
Wanna burn one now? **

BUCK
(disapproving)
Where'd you get that?

LILY
At the party. It's probably one of yours.

BUCK
(admonishing)
You better slow down, kid, 'fore you get us both tarred and feathered.

LILY
If I only have a couple a' weeks out here, I don't have time to slow down.

BUCK
What time is it?

LILY
Not too far from morning.

BUCK
How 'bout some breakfast?

61 INT. - ALL-NIGHT DINER - NIGHT

They have managed to find an all-night diner, a real greasy spoon with just two other somber customers, a coffee drinking Trucker and a mumbling Drunk.

CONTINUED

61 CONTINUED

The atmosphere must remind Buck of the old days on the road. He is reminiscing, as the orange-haired Waitress refills their coffee cups. They are about half way through a breakfast of sausage and eggs.

BUCK
(to Waitress)
Another beer, too, huh?

LILY
Make that "dos".

She holds up two fingers in case the waitress can't translate.

WAITRESS
(insulted)
I ain't that dumb, honey.

They smile at her surliness.

BUCK
Yeah, we played in some pretty funky places, Garland and me. Some of 'em used to have chicken wire fence up between the customers and the band, to catch the beer bottles and stuff they'd git to throwing at us. If you played a song reminded some fella of his ex-ol' lady er something, you could get yer head handed to ya.

She laughs.

BUCK
No joke. Sometimes it was terrifyin'.

Lily laughs but, seeing him remember this way, brings up a lurking dilemma that she is aware of.

LILY
They want you to quit, don't they?

He nods but does not offer to discuss it.

LILY
And yer thinkin' about it?

Buck shrugs.

CONTINUED

61 CONTINUED (2)

LILY
I know mama made Garland quit. And I understand her side of it. But Garland ain't you, Buck.

He still doesn't want to talk about it.

BUCK
No offense, Lily, but this is something 'tween my family and me. ...Yer just a kid. You don't know about...obligations.

LILY
If I was just a kid, you wouldn't look at me like you did back there in that hotel room.

Buck tries to fend her off with an insult.

BUCK
At four o'clock in the morning anything looks good sitting bare-legged on a motel room bed.

The insult takes. She flushes with anger.

LILY
I've been going to bed with a song of yours every night since I was twelve years old. Mama always thought it was Garland I was listening to.

She takes a slug of beer.

LILY (Cont'd)
I've always been scared to death you'd get old before I grew up.

She frowns.

LILY (Cont'd)
Shit! And the last couple a' days I've been so happy 'cause I figured I'd made it in just under the wire.

Buck wasn't prepared for such a powerful attack on his good sense. He studies her.

CONTINUED

61 CONTINUED (3)

LILY (Cont'd)
I've been living with you almost as long as Viv has. You just never knew it.

Buck glances down at the callouses on the finger tips of his "fretting" hand, moved.

LILY (Cont'd)
Anyway, what's so real about biology and chronology? My soul might be twice as old as you are.

He gets a kick out of that intellectualization.

BUCK
You learn those big words in college?

She smiles and glances at an imaginary audience.

LILY
Oh. Suddenly he's just a simple country boy with a knack for picking out notes on a guitar, folks.

She affects a "cornpone" voice and accent.

LILY (Cont'd)
Land sakes alive, Buck Bonham, you are a caution!

These sudden shifts in her do thrill him and his eyes admit it. She doesn't seem like just a star-struck kid. He exhales the air that just filled his lungs.

BUCK
Oh, boy....

Lily gives him a big wink and makes a clucking sound out of the side of her mouth. She likes playing the audacious little hussey. And he is beginning not to mind it either. He sweeps his long hair back with both hands, then reaches for the check.

62 EXT. - MAIN STREET - DAWN

Buck and Lily walk down the middle of the deserted street on which all the buildings are dark except the neon sign of the diner behind them. At the end of the

62 CONTINUED

street, in the direction they are walking, the sun is just barely breaking over the horizon. The darkened buildings along the street form a sort of gunsight on the incipient sunrise. Buck glances over at her. His hands are shoved in his Levi pockets. He sticks his elbow out, inviting her arm. She slips her hand through the opening. They look like the cover of Dylan's "Freewheelin'" album, walking toward the rising sun.

On the track, Buck's voice crops up singing a solo rendition of "Yesterday's Wine".

BUCK (V.O.)
Miracles appear in the strangest of places. Fancy meeting you here. The last time I saw you was just out of Houston. Sit down, let me buy you a beer....

63 INT. - BUCK'S MOTEL ROOM - MORNING

Just a couple of cracks of early morning sunlight make their way past the drapes in Buck's motel room. Enough to illuminate Buck and Lily lying on the bed clothed still, smoking that joint that earlier Buck avoided. As they smoke in a silence that seems to respect the dangerous liaison that they are leading up to, the Voice/Over song continues.

BUCK (V.O.)
(singing)
Your presence is welcome with me and my friend here. This is a hangout of mine. We come here quite often and listen to music, partaking of Yesterday's wine. Yesterday's Wine. Well, yesterday's wine. Aging with time, like yesterday's wine....

The lyric fades as they exchange the joint once more.

BUCK
(low)
Sure does get rid a' the world, doesn't it?

Lily nods. They spend a long moment in each other's eyes.

CONTINUED

63 CONTINUED

LILY
(low)
It must be strange being everybody's hero.

BUCK
It has its rewards.

Nothing but desire heralds itself in her eyes now.

LILY
Take me. I'm one of 'em.

He kisses her lips lightly, but stays there a long time. (dissolve) Lily disrobes next to the bed. Buck is already under the sheet. He watches her in the imperfect light.

BUCK
God, I'm gonna roast in hell for this one.

Lily slips under the top sheet and scoots next to him.

BUCK
You tell anybody about this and I'll have you shot.

LILY
I'm having a T-shirt printed up. "Buck Bonham Slept Here"!

Neither wastes much time smiling at that. They make love. On the track, Buck's voice appears (over) singing, "A Song for You".

BUCK (V.O.)
(singing)
Well, I've been a lot of places in my life and time. I've sung a lot of songs, I've made some bad rhymes. Acted out my love on stages, with ten thousand people watching. Now we are alone and I'm singing my song for you. And I know your image of me is what I've hoped to be....

64 INT. - CONCERT HALL - NIGHT

A performance. Buck is at the microphone. He continues the song begun V.O. in the previous scene. But this is sync and at least part of it sung to Lily. No one

CONTINUED

64 CONTINUED

pays any attention when Buck's eyes linger on Lily but Bonnie who glances up from the keyboard occasionally. But it's hard to tell what Bonnie senses.

BUCK
(singing)
I know your image of me
is what I hope to be.
I've treated you unkindly
but darlin', can't you see,
there's no one more important
to me? Darlin', can't you please
see through me? 'Cause, now, we're
alone and I am singing my song
for you....

Maybe Bonnie does find the last long look and smile between Buck and Lily a little odd, but it's just something she notices.

And then with no more than an idle chord between songs, Buck breaks into another mood and tempo.

BUCK (Cont'd)
(singing)
Well, I'm wild and I'm mean
and I'm creatin' a scene,
I'm going crazy.
Well, I'm good an' I'm bad
I'm happy 'n I'm sad, and I'm lazy.
I'm quiet and I'm loud,
An' I'm gatherin' a crowd
and I like gravy. About half
off the wall, but I learned it all
in the Navy....

The audience likes the change of pace and they APPLAUD over Buck's voice. Again, his eyes pan to Lily. They share the excitement of the crowd's reaction in the exchanged look. This is really what Buck and Lily have in common. The performer's high, the charge of doing it well, audience approval, turning them on!

When that song is about finished, Buck beckons Lily by inclining his head. It is a continuation of the conversation they have been having with their eyes. She balks at first and then she realizes that Buck is going to introduce her. He does.

CONTINUED

64 CONTINUED (2)

BUCK
We have a new guitar player this time around.

Buck is nonchalant in his introduction of her, professional, with no inuendoes. It makes Lily feel like a part of the band.

BUCK
Lily Ramsey.

Lily nods to acknowledge the applause of the crowd.

BUCK
Plays pretty good fer a girl, huh?

He winks at her.

BUCK (Cont'd)
Lily comes from a musical family.

And then after a pause in which his fingers are already winding up for another song, he adds:

BUCK (Cont'd)
Lily's Garland Ramsey's daughter.

The crowd knows Garland and they ROAR their approval Buck starts to introduce the rest of the band.

65 EXT. - HIGHWAY - DAY

The bus WHOOSHES down the highway, *"Pick Up the Tempo" plays over the rooftop speakers.

BUCK AND BAND (V.O.)
(singing)
People are sayin' that time'll take care of people like me. And that I'm livin' too fast and they say I can't last for much longer. But little they see that their thoughts of me is my savior; and little they know that the beat ought to go just a little faster. So pick up the tempo just a little and take it on home.

66 EXT. - HIGHWAY - NIGHT

The headlights of the bus cut down the interstate through the night.

BUCK (V.O.)
(singing)
So pick up the tempo just a little
and take it on home.
The singer ain't singing and the
drummer's been draggin' too long.
Time will take care of itself so
just leave time alone.
Pick up the tempo just a little
and take it on home.....

Inside the bus the band is unwinding. Making sandwiches in the small nook of a galley. Passing out beers. Chattering about the night's performance....

BO
Did you see those two guys fighting
down front tonight?

ROOSTER
Did you see that girl dancing
with her shirt off?

PAUL
How loaded I was...I couldn't
tell the difference.

TEX
I could...the two that were fightin'
they had hair on their heads.

BONNIE
If it wasn't for bad taste, you
guys'd have no taste at all.

The others are laughing and making the sort of barely decipherable talk that musicians employ when they are discussing music, and every third word is a sound or a note or a rhythm they are reproducing.

JONAS
(to Bo)
'Member where I do that break:
ch gung ch gung ch gung
dit dit dit...only faster....

Bo nods as if he were speaking simple English.

CONTINUED

66 CONTINUED

JONAS
You should come in there.

BO
Where?

JONAS
(fake playing)
When I go...dit dit dit....

BO
Oh.

The band is happy tonight, fulfilled, enthusiastic. In the front of the bus, Lily, in the shotgun seat, studies Buck who is driving.

LILY
Don't you love driving at night?

Buck nods. She glances back at the others in the bus and has an urge to be alone with him.

LILY (Cont'd)
Maybe we could just saw the bus off right behind this seat and just keep on driving.

He shoots her an admonishing look; "naughty girl".

LILY (Cont'd)
I mean just for maybe a month or two. We could sleep in the fields and stay up all night drinking and singing for our supper in little taverns and stuff.

BUCK
(a bit wistful)
Yeah. That's the way it oughta be.

She doesn't want to make him sad. There is a guitar next to her on the seat, which she takes in hand.

LILY
Wanna hear a song I wrote? It isn't about you...but it could be.

She sings a brief song. When the song is over, he REACTS but adds a caution.

CONTINUED

66 CONTINUED (2)

BUCK
Maybe you better cool it on the romance. I wouldn't want anybody to get the right idea.

LILY
Lemme drive. I drove an eighteen wheeler once...hitchhiking back from school...and I only took down one stop sign and a mailbox....

67 INT. - BOWLING ALLEY

Viv, Rosella, Garland and three or four others are holding a meeting over beers and coffee and hamburgers. The subject of the forum is the upcoming Labor Day Picnic which they are organizing. The others are an earnest looking ACCOUNTANT-type in a polyester shirt, a long-haired STAGE MANAGER in a cowboy hat, a lanky local CONTRACTOR, and a YOUNG WOMAN who is just now holding up a couple of trial posters announcing the event in large letters around a picture of Buck.

YOUNG WOMAN
(holding up the posters)
Now these are just "proofs". The colors will be a little different in this one. And the other one needs larger lettering.

Some at the table glance at the posters and comment.

CONTRACTOR
That ain't a good picture of Buck. He ain't that serious.

One or two laugh while the Stage Manager confers with Viv.

STAGE MANAGER
We're getting all the lights from Sho-Con in Dallas. And the sound stuff we have all of it here in Austin.

VIV
Did you talk to those record people, this afternoon? They called me....

CONTINUED

67 CONTINUED

STAGE MANAGER
I hate talkin' to anybody from Los Angeles about anything. I think we oughta keep this small.

The Accountant joins in.

ACCOUNTANT
Small. Walter over here just ordered thirty-six portable toilets.

The Contractor has left off joking about the posters.

CONTRACTOR
We'll have all the power in there by Thursday...
(louder to Viv)
By the way, Viv. Ol' Harve Cline's expecting a check from you before he runs that main line in to us.

Viv sighs. She seems a little overloaded with these many details.

ACCOUNTANT
A check? Harvey seems to have forgotten all the money Buck loaned him two years ago when his wife was sick and he was about to go bankrupt. He still owes Buck about fifteen hundred dollars.

There is another man at a table next to this crowd, overhearing all of this.

MAN
(goodnatured)
I always told Buck, that if he didn't stay out there makin' money to loan out or give away, half this county'd have to go on welfare.

Garland examines the trial posters the Young Woman is passing around. He comments to her.

GARLAND
They're nice.

He eyes his own name in large letters with the legend: "Concert in Honor of Garland Ramsey".

CONTINUED

67 CONTINUED (2)

GARLAND
Sounds like I'm dead.

Garland is interrupted when a young man APPEARS at Rosella's elbow to ask her a question. He is the Boyfriend whom Garland earlier met at Lily's apartment.

DORSEY
(to Rosella)
'Scuse me, Mrs. Ramsey. But have you heard from Lily? How's she doing out there?

ROSELLA
She called after her first concert, Dorsey, but we haven't heard from her since.

DORSEY
(leaving)
Well, if you hear from her, tell her we miss her.

ROSELLA
(turning to Viv)
Have you heard from Buck?

VIV
No. I expect he'll call tonight, or maybe tomorrow.

But Viv does not seem totally convincing in her optimism.

68 INT. - SHOPPING CENTER - DAY

Buck and Lily, out for a morning walk, are browsing and goofing around in a store in the local shopping mall. Buck is trying on a bright yellow blazer jacket of the sort that might be found in the closet of a professional golfer. He looks ridiculous and totally out of character, of course, with his long pigtails and creased leathery skin and Levis. But the CLERK ignores the humor of the image.

CLERK
(selling)
That looks nice.

CONTINUED

68 CONTINUED

Buck appraises himself in the mirror, deadpan while Lily bites her lip. Buck picks up a pair of Madres plaid red, white and blue slacks and holds them up under the jacket so that he gives illusion of wearing them, too. Lily spots a Tyrolian hat with a feather brush in the band and plops that on his head. He looks like a Bavarian Indian Chief if there were such a thing. Even the Clerk is forced to break down and smile.

BUCK
How do you like this, Lily?

LILY
You look like Arnold Palmer on acid or something.

BUCK
(to the clerk)
Lemme think about this. Maybe I'll be back later.

DISSOLVE TO:

69 INT. - BONHAM RANCH OFFICE - NIGHT

Viv is at her desk which is piled high with papers and the posters for the picnic and ledgers and date books. Jamie lies on the rug playing. The phone RINGS. Viv answers. Jamie looks up expectantly.

VIV
Hello. Bonhams. Yes....

JAMIE
Is that papa?

Viv continues listening on the phone but disappoints Jamie by shaking her head in the negative.

VIV
(on phone)
When's he going to be free now? ...After Baton Rouge? After Reno. Oh. Well, that's a couple days early but he could catch up with Buck in....

She scans a printed itinerary.

CONTINUED

69 CONTINUED

VIV
...St. Louis, I guess, or the sixteenth and seventeenth in....

Jamie, realizing this is just "business", continues perusing his horse magazine habitually.

70 EXT. - ROADSIDE TELEPHONE BOOTH - DAY

Sid is inside a telephone booth in front of the roadside cafe. Adjacent to the cafe is an old service station where an ATTENDANT is gassing the bus. Sid hangs up the telephone and walks toward the cafe.

71 INT. - ROADSIDE CAFE - DAY

Buck, Lily, Tex and Kelly are shooting a game of team eight ball at a pool table. Behind them, other Band Members sit at tables and booths, eating, raising hell. Lily sinks a ball.

BUCK
(delighted)
Get another one. Let 'em know what they're up against.

Tex glances over to SEE the Waitress behind the counter looking at him. Tex winks; she winks back.

Lily misses her shot.

LILY
Sorry.

BUCK
That's alright. Damn table's leaning...your shot, Kelly.

The Waitress watches as Tex blows a perfect smoke ring in the air, then suggestively pokes his finger in the ring and raises his eyebrows questioningly to her. She looks away, almost swooning.

Sid joins the group at the pool table as Kelly sinks a ball.

SID
Buck....

BUCK
(watching Kelly)
Yeah, just a minute....

CONTINUED

71 CONTINUED

Kelly sinks a ball.

BUCK
Well, kiss a duck's bright red hiney.

SID
(whispers)
I talked to Viv. Cotton Roberts was cancelled out in Reno. He's gonna meet us in St. Louis Thursday.

BUCK
(surprised)
Hey, Lily's doing good. What do we need him for?

Kelly misses his shot.

LILY
Alright, Buck, run the table on 'em.

BUCK
Shoot for me, will you, Lily?

Buck and Sid step away from the table.

SID
Viv made a deal with the guy...and he quit his other band an' all... We'll probably get sued if you cancel him now.
(beat)
You want me to tell Lily?

BUCK
(concerned)
No. I better do it.

Buck turns back toward the pool table as Lily lines up a shot. They exchange a look. Lily can sense what's coming.

LILY
Cotton Roberts?

Buck nods. Lily tries to focus on the cue ball, but her eyes begin to well.

72 INT. - AUDITORIUM - NIGHT

Buck and the Band in concert. The lights dim.

BUCK
(singing)
Just like the sun over the mountaintop, you know I'll always come again....

Lily, standing behind Buck, begins to sing along, softly.

BUCK (Cont'd)
(singing)
You know I love to spend my mornings like sunlight dancing on your skin. I have never gone so wrong as telling lies to you. What you see is what I've been....

Buck can hear Lily singing behind him. He turns and smiles at her. Embarrassed, she stops singing.

BUCK
No, it's alright. Come on up here...
(singing again)
There is nothing that I can hide from you. You see me better than my friends....

Lily joins Buck at the mike.

BUCK AND LILY
(singing)
Out on the road that lies before me now, there are some turns where I will spin....

Their eyes lock; they are hugely enjoying singing together.

BUCK AND LILY
(singing)
I only hope that you will hold me now, 'til I can gain control again....

Sid, concerned, watches from the wings; it's as if Buck and Lily are making love with their voices.

CONTINUED

72 CONTINUED

BUCK AND LILY
(singing)
Just like a lighthouse you must stand alone. Landmark for sailors' journey's end. No matter what seems I've been saying, I'll always roll this way again....

73 INT. - BACKSTAGE - NIGHT

Band members cluster backstage. In the distance, Buck is surrounded by a cluster of locals....

Sid watches as Buck and Lily exchange a weak smile through the CROWD. This is not lost on Sid.

74 INT. - MOTEL COCKTAIL LOUNGE - DAY

Sid and Buck are in a motel cocktail lounge with a fast-talking hustler who manages Cotton Roberts. The MANAGER has apparently just entered the lounge and is pumping Buck's hand faster than the handle of a faulty water pump, and patting Buck's back with his free hand.

MANAGER
Hell, you don't know how much Cotton and I admire yer music, Buck. Just all to hell nuts about it, no lie. You are an original, I guarantee it.

Sid glances at the floor and moves his feet like he just stepped in something thick. Buck accepts the praise with a tolerant smile.

BUCK
Have a seat. How 'bout a drink? Where's yer boy hiding?

MANAGER
He'll be right down. Wanted to clean up 'fore he shook hands with his idol.

The Barmaid APPEARS and Roberts' Manager tosses off a curt order.

CONTINUED

74 CONTINUED

MANAGER
Double Scotch, Honey.

She smiles, nods and turns away. The waitress is buxom.

MANAGER
Nice tits!

The waitress curls her lip at the crude comment but the Manager is already onto other business.

MANAGER
Now I did strike a deal with yer wife...fer pay an' all...but we never did get a chance to talk "fringe".

SID
What's fringe?

MANAGER
Well, I'm talking about percent....

Buck lets Sid handle this part and studies the Manager, observing his hustle as if it were a tap dance.

SID
Of what?

MANAGER
Gate, records, whatever you got. T-shirts. I got a new merchandising outfit. T-shirts, posters...I come up a flash last night. Whyn't we buy us a carload of Texas hats from Hong Kong er someplace. Straw wouldn't be but about eighty-five cents a piece from those Chinks. Put a crest on it... a picture a' Buck and Cotton. Sell 'em at the concerts....

As the Manager rattles off his merchandising ideas, COTTON ROBERTS ENTERS the lounge. He is dressed in a star-spangled Nashville style sequined cowboy suit of the sort that Buck has avoided wearing his whole career. Cotton's identity badge is his prematurely white and curly hair which falls out beneath his beaver hat like ...well, curled cotton. Sid and Buck exchange just a quick glance at the spectacular sight of their new guitar player before they rise to shake hands. Their glance constitutes the briefest negative review of any country artists that year probably.

CONTINUED

74 CONTINUED (2)

They shake hands around, exchange insincere comments, sit down, wave for the cocktail waitress and then Buck displays his interest in Cotton's getup.

BUCK
That's quite a suit.

His Manager is Cotton's mouthpiece.

MANAGER
We bought a half a' dozen a' them. Staright from Nudie's in Los Angeles.

He pronounces L.A. as if there were several "eee's" at the end.

MANAGER
Cost us a fortune, I guarantee it.

BUCK
You wear them on stage?

MANAGER
Hell yeah. Lights hit them shiney things, it damn near blinds 'em for ten rows back.

Buck chews on his lower lip and nods, keeping his own counsel about Cotton's wardrobe.

DISSOLVE TO

75 INT. - MOTEL ELEVATOR - LATER

Buck, Sid, Cotton and his Manager EXIT the Motel elevator on an upper floor. Their rooms are in separate directions.

COTTON
Catch you later, Stud.

BUCK
You bet.

SID
We'll be moving the bus out of here 'bout seven-thirty. On stage at eighty-thirty, okay?

CONTINUED

75 CONTINUED

MANAGER
Nice doing business with ya. Yer good people, hey!

As Sid and Buck pad down the hall together, the subject turns naturally to Lily.

SID
I made a plane reservation for Lily, for tomorrow morning. I'm gonna go tell her. **

They are by her door.

BUCK
Let her play tonight, huh. Case this fella, Roberts, can't cut it...er somethin' goes wrong. Say, how much money you got on ya?

SID
A bunch.

Buck knocks on her door.

BUCK
Lily, open up.
(to Sid)
Gimme about five hundred bucks.

Lily COMES to the door as Sid digs for his roll of cash.

LILY
Hi.

Lily looks glum, of course.

LILY
I understand my replacement arrived.

They wander into her room as they talk.

BUCK
Yeah. Listen. Let's you an' me go for a walk.

Sid hands him the money.

CONTINUED

75 CONTINUED (2)

SID
What the hell you need five hundred bucks for?

Buck shoots him a look that rebukes Sid for the question.

76. INT. - CONCERT HALL BACKSTAGE - NIGHT

The AUDIENCE is filling the concert hall. Cotton and his Manager are backstage. Sid is looking at his watch and fretting.

SID
Where's Buck? Anybody seen the band? We're ten minutes late already.

The Audience is beginning to CLAP, impatient for the show now, when Buck APPEARS and walks up to Sid and them.

SID
Where were you? We gotta go on.

BUCK
(to Cotton)
Say, Cotton. Go on out there and warm 'em up a little, will ya? Just do whatever you want. Do some a' yer own stuff, huh?

SID
What?

BUCK
Leave the curtain shut. Just go on out an' play 'em a couple songs. You can handle that, can't ya?

MANAGER
Are you kidding? Handle it. He'll have 'em in the aisles on the second song.

COTTON
First song!

DISSOLVE TO:

77 INT. - CONCERT HALL AND STAGE APRON

Cotton is singing on the apron of the stage with a vocal mike and another for his acoustic guitar. He wraps up a song and glances toward the wings where Sid is standing. Sid signals that Buck and the Band are ready now. Cotton introduces them, as the APPLAUSE for his work dies. His sequined suit glistens in the lights.

COTTON
Well, thank ya, cousins. Now, gee ain't that sweeter'n Dollie Parton in a bucket a buttermilk.

The Audience LAUGHS and HOOTS.

COTTON
Now, here's the man I came here to play with. Buck Bonham....

The curtain opens after just a moment's delay and as it swings out of the way, Buck and the Band break into the familiar opening song: "Whiskey River".

The only hitch in their familiar opening -- and it is one that causes Cotton's eyes to pop along with everyone else's -- Buck and the entire Band, including Bonnie and Lily are dressed to the "nines" in outfits like the one Buck put on clowningly in the department store in St. Louis on that playful morning. They all wear bright yellow blazers, with Madras plaid slacks, blue ties and various idiotic hats. Buck's is a Tyrolian like the one that Lily commented made him look like a Bavarian Indian or Arnold Palmer on acid.

As the Audience breaks up in LAUGHTER, and Cotton stands stunned, they just pour on more "Whiskey River". On closer inspection, WE SEE that Buck is even wearing black and white wing-tip shoes.

78 INT. - DRESSING ROOM AREA - NIGHT

After the concert, the Band and Buck are in a greenroom sort of chamber off the dressing rooms and Buck is being accosted by Cotton Roberts, his Manager, and they are backed up by two large ROADIES who work for Cotton. Cotton is hot.

CONTINUED

78 CONTINUED

COTTON
You son of a bitch. You made me look like a fool out there.

BUCK
I didn't make you wear that suit.

COTTON
I oughta bust you in the nose.

Lily is among the observers.

LILY
Hey, it was just a little gag.

COTTON
Shut up, bitch. It's easy to see how you got your job and it obviously wasn't with a guitar, less you play it in bed.

There isn't a beat between the comment and the smashing of Cotton's nose by Buck's fist. And as Cotton goes down, the Manager and the two big Roadies jump in but each of them is met by flailing fists from members of the Band. Tex and Paul most noticeably pummel the Roadies and Sid and Kelly jump on the Manager though not with great ferocity, respecting the man's age. Security Guards step in.

Like most such fights, it only lasts a moment. Cotton is so stunned by the initial blow to his button that he never gets back in it. When he does recover sufficiently to focus on Buck for a final sneer, Buck startles everyone, and perhaps Lily most of all, by planting a big kiss on her lips for all to see. Jaws drop all around. Buck then smiles defiantly to Cotton.

BUCK
On top a' that, she plays better'n you do, Stud. **

Rooster and Bo push the Manager OUT the door and he hollers back at Buck.

MANAGER
I'll git you back fer this, you bastard.

79 INT. - HOTEL LOBBY - DAY **

As the Band ENTERS, Buck and Lily are together, arm in arm. Various members of the Band exchange glances among themselves as they trail the couple. It is a bit difficult for them to accept Lily in this new light, but there are no comments, verbally. Sid is already at the main desk with a handful of keys. He hands them out. Buck takes his and then takes the key Sid offers Lily and tosses it back on the registration desk. Sid glances up at Bonnie who is receiving her key and sighs just loud enough for Bonnie to hear.

BONNIE
You aren't kiddin'.

80 EXT. - LABOR DAY PICNIC SITE - DAY

The stage construction and physical preparations are in an advanced stage at the site for the anticipated Labor Day picnic. Viv is on the site, handing out pay envelopes to the men in charge of the heads of the various crews. Howard, the construction foreman, and the long-haired stage manager, STEVE, accompany her as she makes her rounds.

STEVE
Well, not much more to do now, Viv. The lights start coming in tomorrow.

Viv looks around proudly at the scaffolding light towers. The nearly completed stage. A man on a Caterpillar tractor tows a line of fiberglass privies into place.

HOWARD
You done a great job, Viv. Any time you want to go in the construction business, you can run my office.

Various workers wave and call to Viv as she passes on inspection.

STEVE
You get your permit problems straightened out?

VIV
Yeah. Not much to do now but order the food and the beer.

CONTINUED

80 CONTINUED

She spots a workman on a tower and waves.

VIV
Hi, Jim. **

The man, Jim, waves down to her and CALLS her back.

JIM
Say, Viv, me and the boys got you something for all yer hard work.

He leans over and picks something up from the floor of the platform on which he stands.

JIM (Cont'd)
Catch.

He drops something. Cloth. And it floats down to her like a heavy leaf. She catches it. And examines a T-shirt. On the front of the shirt in large letters it reads: "Wonderwoman". Viv is pleased. Other workers gather around.

VIV
Aw, wonderful. Great.

One of the men CALLS OUT from the back of the crowd.

MAN
Put it on.

Viv smiles and slips the shirt on over her jumper. The Men CHEER her randomly as she turns and models it for the gang. Another MAN asks from the crowd:

SECOND MAN
When's Buck and the Band coming back?

VIV
They have a couple more dates to do. I think I'm going to go surprise him in Phoenix tomorrow night, and then come back with him, if you all can get along without me.

Jim, the man who dropped her the T-shirt, has descended from the tower.

CONTINUED

80 CONTINUED (2)

JIM
Go bring them boys home.
We'll be ready for 'em.

81 INT. - AUDITORIUM - NIGHT

Onstage Buck and Lily do a face-to-face duet. "Loving Her Was Easier Than Anything I'll Ever Do Again".

BUCK AND LILY
(singing)
I have seen the morning burning
golden on the mountain in the
skies; aching with the feeling
of the freedom of an Eagle
when she flies....

82 INT. - JAMIE'S BEDROOM - NIGHT

Jamie is in bed listening to the concert on the radio. He lies on his back and fiddles with a BB gun as he listens, aiming it at the ceiling, etc.

BUCK AND LILY
(singing)
Turning on the world the way
she smiles upon my soul as I lay
dying; healing as the colors in the
sunshine and the shadows of her eyes....

Viv ENTERS the bedroom and flicks the lights on and off as at "closing time".

VIV
Closing time, buckeroo.
Lights out.

JAMIE
Lily's singing with papa.

Viv nods, not alarmed by the sweetness of their duet.

VIV
She's moving up in the world.
Go to sleep.

CONTINUED

82 CONTINUED

Viv leans down to kiss Jamie when she HEARS the phone ring in the other room. She runs to get it, turning the light out as she LEAVES, and calling over her shoulder.

VIV
Go to sleep, Jamie.

83 INT. - RANCH OFFICE

Viv picks up the phone, in the office.

VIV
Hello.

The voice at the other end of the phone is so loud and irate that it causes Viv to hold the phone away from her ear. And we can make out most of the tyrade that comes over it. The voice is that of Cotton Roberts' Manager.

MANAGER (on phone)
Viv, Brag Stabler. I just want you to know yer married to a son of a bitch and Cotton is gonna sue him for breach of contract, damages to his career, and if you know what's good for ya, you'll look into what's going on between him and that female guitar player he's got.

Viv is astonished at the outburst but before she can respond, the Manager slams down the phone at the other end.

VIV
Brag, what are you talking about....

Slam. Dial Tone.

There is a radio on Viv's desk. She reaches over and turns it on, finding the station on which Buck and Lily are singing.

BUCK AND LILY
(singing)
Loving her was easier than anything
I'll ever do again; coming close
together with a feeling that I've
never known before, in my time....

CONTINUED

83 CONTINUED

As Viv listens to the intimate harmony and the honey in Buck and Lily's voices the color slowly drains from her face. Her eyes close and open a time or two. She is trying to discern the truth or falsity of the Manager's malicious accusation.

84 EXT. - AUDITORIUM - NIGHT

A taxi stops at the stage door of an auditorium. Viv climbs out of the taxi, listens to the song floating out from the stage, then goes inside.

BUCK AND LILY (V.O.)
(singing)
If you're feeling salty, I'm your tequila; if you've got the freedom, I've got the time....

85 INT. - AUDITORIUM - NIGHT

Sid and Rooster stand in the wings, listening to Buck and Lily as they sing to an enthusiastic crowd. They do not see Viv step up behind them.

VIV
Who picked that song? Him or her?

Sid and Rooster blanch at the unexpected sound of her voice.

SID
Viv!...What are you...doing ...here? **

Onstage, Buck and Lily continue their embarrassing lyrics with no knowledge that Viv is in the wings.

CONTINUED

85 CONTINUED

BUCK AND LILY
(singing)
There ain't nothing sweeter than naked emotions...so, you show me yers, hon, and I'll show you mine.

Sid and Rooster stand rigid as if their ears were attached to wires from the ceiling.

VIV
(venom and sarcasm)
Very tasteful lyrics, don't you think?

SID
(lame)
A..a...how was yer flight? **

VIV
Bumpy. **

Still Buck and Lily continue singing; grinning at each other and nearly rubbing noses, a la Kris and Rita Kristopherson.

BUCK AND LILY
(singing)
Darlin', if you think a thing about a change of direction, Lord, don't you know, you'd be something I'm lucky to find; so show me yours, hon, and I'll show you mine.

The song finishes. The Audience APPLAUDS and HOOTS wildly. Buck and Lily grin, acknowledging the response. And then Sid and Rooster's faces drop as they SEE Viv moving forward in the wings. She is actually walking out onto the stage.

As the Audience continues to rave over the finished duet, Viv APPROACHES Buck who, along with Lily, has not yet noticed her arrival. Though the Band has and their eyes pop, a pair at a time.

Buck does not notice her until she is next to him, giving him a peck on the cheek.

CONTINUED

85 CONTINUED (2)

BUCK
Viv!

VIV
(light)
Hello, Mr. Wonderful. Nice duet!

Needless to say, Buck is a bit taken aback but of course he does not know what has transpired except the duet to make Viv suspicious. So he pats her and smiles as Viv transfers her attention to Lily. She wiggles her fingers in a wave and smiles "hello" to Lily. Now, Lily is more aghast than Buck at the sudden and public appearance of Viv. Buck, reflexively leans into the microphone and introduces Viv.

BUCK
Viv. A...my wife....

The Audience APPLAUDS Viv Pavlovianly. Viv turns, smiles, nods and acknowledges the applause, then she leans into the microphone professionally. Viv may not have premeditated this bold action of hers, but she proceeds as calmly as if she might have.

VIV
I'm sorry to just...barge in like this but...I was backstage and....

She looks down at the Audience, giving no hint of her rage.

VIV (Cont'd)
Wasn't that a wonderful duet?

The Audience APPLAUDS on cue again, assuming this is part of the act.

VIV (Cont'd)
You know, Lily here is...such a surprise. She's the daughter of Buck's and my best friend, Garland Ramsey.

More APPLAUSE.

Buck and Lily exchange bewildered glances.

VIV (Cont'd)
Lily even gives music lessons to our ten year old son, Jamie. We've known Lily since she was just a little girl, in pigtails.

CONTINUED

85 CONTINUED (3)

Viv glances at Lily and we notice that she is wearing pigtails this night. The irony is, of course, that Buck has pigtails.

VIV
(fake surprise)
Oh, I see she's in pigtails tonight.

Lily's hand goes to one of her pigtails automatically, defensively.

VIV
(her jocularity slipping)
How cute! Well, I don't want to hold up the show. I just wanted to surprise my husband, a little bit. See, we've been together fifteen years and tonight I'd like to announce...our divorce!

**

Buck and Lily, the rest of the Band, and more slowly the Audience are stunned as they get the message. It's a confusing and silent moment as Viv gives a forced but broad final smile to all including finally the Audience. And then one parting shot:

VIV
Now, isn't that the kind of thing that country songs are all about?!!

She waves goodbye to all and MARCHES OFF past Rooster and Sid in the wings, then on THROUGH the stage access doors and DOWN a long hall which circles the auditorium.

86 INT. - AUDITORIUM
Rev.

Onstage and in the audience there is an awkward confusion that is best assayed by the look on Buck's face as he tries to regain his composure.

Lily stares for a moment at Buck, then, as he returns the glance, she puts her guitar down and walks away from the band to look for a place to hide.

The band members look from Buck to Lily and back again.

Some FEMALE FAN from the back of the auditorium shouts out to the amusement of many in the audience and to scattered applause supporting her testimony.

CONTINUED

86 CONTINUED
Rev.

FEMALE FAN
We still love you, Buck!

Buck is too professional to simply bolt from the stage but too disturbed to continue. He leans into the microphone.

BUCK
A...thanks. I think we better say goodnight...right about here... a...Sorry about tonite, everyone... you shouldn't have been brought into this. **

Buck glances to the wings and SEES Sid. Sid hisses at a stage manager nearby.

SID
Pull the curtain dammit!

Buck leaves the stage before the curtain is fully closed. His head swivels as he looks for Lily.

SID
(in self-defense)
I didn't know anything about it, Buck.

Rooster rushes back from the stage door and meets Buck and Sid who are making their way through the crowd of "hangers on" backstage who clutch at the star and call his name as if nothing unusual had happened.

ROOSTER
Viv left Buck. I couldn't catch her. She got a cab.

Another Female Fan grabs at Buck and kisses him on the cheek as another grabs his shirt. He ignores them all.

BUCK
Where's Lily?

Sc.87
Omitted

88 INT. - BUS - NIGHT

All ride on the bus in a definite silence, Buck and Lily ride in a forward seat. Rooster drives. Buck is looking out the windshield at the oncoming headlights, thinking. Then he rises in his seat and turns toward the others, his voice raised for all to hear.

CONTINUED

88 CONTINUED

BUCK
I'm sorry about tonight...everybody. **
This was wrong for all of this to happen.

He pauses. Apologies are not his thing.

BUCK (Cont'd)
I guess some of us won't be
real welcome back at...a...
Garland's picnic....

He glances at Sid.

BUCK (Cont'd)
Sid. You think we could just
extend a little bit. Keep this
tour going for a little longer. **

Sid is unprepared to answer that. He raises his eyebrows. The others in the Band exchange glances of similar surprise.

BUCK
Whyn't you git on the phone in
the morning and look into it.
Might even be a time to see how
we'd go over back East.

Paul is the only one with enough confidence to venture some humor.

PAUL
If I was you, I'd think about the
Far East.

He gets a few chuckles with that, but not a full scale riot.

89 INT. - BUCK'S MOTEL ROOM
Rev.

Buck and Lily converse in their motel room. She is curled in an arm chair. He paces or sits on the edge of the bed near her chair. Lily has been badly rocked by the events of the evening. Buck is deliberate as a man who has been in trouble before.

BUCK
If you don't feel like touring
right now, we could shoot down
to Mexico; I know a quiet place
that's good for hiding out.

She blinks at him, disconcerted.

CONTINUED

89 CONTINUED

LILY
I'm so embarrassed and guilty
I can't think.

BUCK
You never figured something like
this was bound to happen?

Lily suddenly looks her young age. She fights back tears and shakes her head "no". Then she shrugs.

LILY
(slowly, remembering)
All I knew that was bound to happen
was...that you would look at me one
night...on stage...and smile...and
I would sing...like an angel...and
you would fall in love with me...
and...everybody would scream and
shout...and....

She waves one slender hand like a wand and shrugs again as her voice thickens.

LILY
...sounds impossible but I wanted
that so much...I never thought any
further. Obviously, I didn't dare to.
All I knew was, you were being pressured
to quit...as if...nobody understood...
but me how important you are. I guess I
thought I was Joan of Arc or somebody.

She smiles at her own ambition.

LILY
And you were France.

Tears fall to her lap as she bows her head.

BUCK
(self-deprecating
humor)
Not France. Maybe Arkansas or
Oklahoma.

She almost smiles.

CONTINUED

89 CONTINUED (2)

BUCK (Cont'd)
(quick)
I was gonna tell her anyway that I couldn't quit the road. And that would have been the end of that. She just beat me to it.

Buck is still captivated by her flawless charm, perhaps more so than usual right now in spite of his troubles.

BUCK (Cont'd)
So, do you want to keep on touring or go to Mexico?

Lily still is in too much shock for decision making.

BUCK (Cont'd)
Lily, when you fall for one person, you usually end up hurting somebody else.

Sc. 90
Omitted

91 INT. - MOTEL COFFEE SHOP - MORNING
Rev.

Sid is eating breakfast in the Coffee Shop just off the lobby of the motel. Outside the coffee shop windows can be seen the driveway and motel entrance where guests arrive and disembark. Buck ENTERS, looking for Sid, and joins him at a table. There is a waitress nearby.

BUCK
Hey, Sid.

SID
Buck, morning.

WAITRESS
Coffee?

Buck nods. The waitress pours from a pot she is spiriting among the other breakfasters.

BUCK
You talk to any promoters yet?

CONTINUED

91 CONTINUED

BUCK (Cont'd)
I was thinking we could line up some college dates, maybe.

Sid looks at him with concern for more than business.

SID
Are you O.K., Buck? I feel bad for ya.

BUCK
(trying to be light)
I feel bad for you. But I warned you I'd manage to screw things up somehow.

SID
I can't sweep up after you on this one, I wish I could.

Buck looks away to cover his embarrassment. In doing so, he spots the bus out the window in front of the motel and SEES the Band Members unpacking their instruments from the bus.

BUCK
Hey, what are those guys doing?

SID
(glum)
Unpacking the bus. We talked last night. They want to go back to play at Garland's picnic.

Buck rises and heads for the door. Sid quickly follows.

BUCK
I'm not going back there.

SID
They all tried to figure out how to stay neutral in this, Buck. But you got 'em in the middle.

91A EXT. - MOTEL - DAY **

This conversation carries them outside. The musicians pause in their carrying to look at him. He PANS their faces.

CONTINUED

91 CONTINUED (2)

PAUL
Can't let down Garland, Buck.

BONNIE
Any more'n he's been let down already.

The faces of the rest show their solidarity in this. It is painful for Buck to see their decision. He nods, and turns.

BUCK
(low)
Buy 'em all plane tickets, Sid. Lily and I'll be takin' the bus. I'll give you a call next week.

Buck GOES back INSIDE the motel with a heavy stride.

92 Rev. INT. - MOTEL ELEVATOR

Buck rides upstairs in an otherwise empty elevator. His face shows the wear that he is trying not to show anyone else. He eyes the numbers changing on the floor indicator. His eyes are red and tired.

93 Rev. INT. - BUCK AND LILY'S ROOM

Buck lets himself into his room. Lily is dressed and finishing brushing her hair in front of the mirror over the dresser/desk. She turns as he ENTERS.

BUCK
The band's going back for Garland's picnic. I guess we're going to Mexico.

He picks up a phone on the desk.

BUCK
You want some breakfast sent up?

She reaches out and takes the receiver from his hand, replacing it on the phone cradle.

LILY
I can't go to Mexico. I'm gonna go back and face Viv and my parents.

His jaw drops.

CONTINUED

93 CONTINUED
Rev.

LILY (Cont'd)
Come with me. It's not right running away.

After a pause, he answers.

BUCK
No, you come with me to Mexico. **

LILY
(emotional)
No.

He needs a moment but no further words to realize that she's ending it altogether. His eyes PAN to the bed. Her bag and guitar are there, packed. He is shaken. He runs his hand over his hair.

BUCK
Jesus. I guess it's just not my day.

He searches the top of the dresser, finds a joint to light.

BUCK (Cont'd)
It's already hit the fan. Why cut out on me now?

LILY
I thought about what you said last night...about when you love somebody, it's bound to hurt somebody else.

BUCK
I been trying to get around that one all my life.

LILY
But...if it hurts this many people, it's got to be wrong.

BUCK
How 'bout you and me? Our hurtin' doesn't count?

LILY
Not as much as Viv and...Jamie. We caused all this.

CONTINUED

93 CONTINUED (2)
Rev.

BUCK
Jamie's still my son. Much as he's ever been.

LILY
Come back and face the music, Buck.

BUCK
I will when I'm up to it.

He takes another long drag on the dope. Ignoring her own welling tears, Lily pities him for the wounds he has taken.

LILY
(pity and humor)
Oh, Buck. You look so wounded.

She hugs him.

LILY
What was the line about the guy that was shot and stabbed and dying on the barroom floor? Play Honeysuckle Rose?

BUCK
(snorts, sad humor)
It was his fav'rit' song.

94 EXT. - BUS - A SOUTHWESTERN HIGHWAY

Buck's bus, empty except for him at the wheel, cruises above the legal limit on a flat expanse of highway, through the desert country and tall red rock mesas of Arizona, heading south.

94A INT. - BUS - SUNSET

Buck has apparently driven all afternoon. The bright midday sun has given way to the rouge tones of flatland sunset. Buck is impassive at the wheel. His chiseled face settled into a stonelike monument. (That face is a character on its own in this film, always subtly changing from imp to wise man to aging fool and back again, making all stops along the way, but always a little bit inexplicable, mysterious.) The eyes of the monument watch the sunset in accelerated stages until darkness veils the landscape. As this recession of light occurs, a song plays V.O.

BUCK (V.O.)
(singing)
Turn out the lights, the party's over. They say that all good things must end. Call it a night...the

CONTINUED

94A. CONTINUED

BUCK (V.O.)(Cont'd)
(singing)
party's over, and tomorrow starts
the same old things again. What
a crazy, crazy party. Never seen
so many people...
Once I had a love undying.
I didn't keep it, wasn't trying.
Life to me was just one party then
another. I broke her heart so many
times, had to have my party wine.
Then one day she said, sweetheart,
the party's....

94B. EXT. - BUS

This song plays on in the darkness as Buck keeps the old bus rolling through the night.

95C. EXT. - MEXICAL BORDER - DAY

Buck drives the bus up to the border crossing. A Mexican official in a grey uniform waves the bus through the gateway.

95 EXT. - GARLAND'S RANCH - DAY

Garland is plowing on his new green John Deere tractor, paying careful attention to the creases he is putting in the dirt, so that he does not immediately notice that Lily is approaching him across the party plowed blackland field. When he spots her, he still does not stop but keeps plowing past where she is standing, until he finishes the row. Then he hoists the plow, kills the engine and waits 'til she is forced to walk to where he sits.

LILY
Daddy.

GARLAND
(cold)
Where's yer boyfriend?

LILY
I don't know. Mexico, I guess.

GARLAND
You proud of yerself, Lil?

CONTINUED

95 CONTINUED

Lily looks down at the turned earth beneath her feet.

LILY
What do you think?

GARLAND
Least you had the guts to come back.
(beat)
Where in Mexico?

Lily's eyes tilt up to her wrathful father's face. Lily hasn't lost all of her spunk.

LILY
Probably the same place you used to go when you were hiding out from mom.

Garland is slightly taken aback by that. He nods, then reaches down and starts up the engine on the tractor.

GARLAND
Come on up here.

Lily takes his hand and he assists her in stepping up on the axle housing of the tractor.

GARLAND
Hold on.

Garland swings the tractor around and heads across the carefully plowed furrows in the field. It's a bumpy ride. Lily holds tight. The tractor is loud.

GARLAND
(shouting)
You got a car here?

LILY
Yeah.

GARLAND
Yer gonna drive me to the airport.

LILY
I'm so sorry, daddy.

GARLAND
Yeah, you two are about the sorriest damn pair I ever met!

96 INT - MEXICAN AIRPORT - NIGHT

Garland, carrying a small travel bag, gets off a plane in Mexico. It is a small airliner landed at a modest terminal. Most of the passengers are Mexican or American tourists. A Mexican airline employee smiles and greets all the tourists as they arrive. Garland speaks to her in poor Spanish.

GARLAND
(in Spanish)
Miss. Where can I get a taxi cab?

AIRLINE CLERK
(in English)
Where would you like to go, Signor?

GARLAND
Bahia Kino.

AIRLINE CLERK
That's an expense cab fare, Signor.

GARLAND
Just point me to a cab. And where can I get some whiskey?

97 EXT. - MEXICAN BEACH - SUNRISE

Buck stands on a sand dune as the sun rises. He wears his running clothes and is driving golf balls into the yellow-flecked waves below the dune as they catch the light of the rising sun. A fishing shack stands on short stilts a hundred yards or so to his rear. Beside it is parked the bus, with the destination sign now reading "Somewhere".

Buck turns and watches as Garland dismounts the cab, hands some bills to the driver who apparently argues because WE HEAR Garland holler back at the man and throw him a couple of extra bills. Then, spinning its wheels in the sand, the taxi pulls away.

Garland walks up the dune to where Buck is standing, his valise in his (Garland's) hand. Neither is smiling when the greet.

GARLAND
Buck.

CONTINUED

97 CONTINUED

BUCK
(guarded)
Morning, Garland. What do you want?

Garland fishes in his bag for the bottle of Tequila he brought from the airport, yanks it out.

BUCK (Cont'd)
You didn't come the whole way down here for a drink.

Garland takes his time reaching the point. He is determined enough to be in charge of this scene. He glances out across the sunlightened water.

GARLAND
Peaceful as ever down here, isn't it?

BUCK
It was.

Garland opens the bottle as he pans the view. He takes a swig and offers one to Buck, who takes it, swigs, offers it back.

GARLAND
Take another. It'll help us to talk. In fact, keep it.

He reaches in the bag again.

GARLAND
I got one for me in here, too. You got anything to eat in that shack?

BUCK
(simmering)
It's no use, Gar. I don't want to talk. **

Again he reaches in the bag and before pulling his hand out he looks Buck in the eye.

CONTINUED

97 CONTINUED (2)

GARLAND
I figured you might not want to talk. That's why I brought this.

He startles Buck by producing a pistol from the bag.

GARLAND
Remember that fella I almost killed in the cantina down here that night?

Buck nearly smiles. Nods.

GARLAND
I only had half a bottle that night and that was on a full stomach.

Then Buck recovers enough to shake his head.

BUCK
You'd never use that on me.

GARLAND
Not sober I wouldn't. But when I git to the bottom a' this bottle I might.

BUCK
Yeah? Well, when I get to the bottom of this one I just might let you.

Buck raises the bottle which glints in the yellow sun. He drinks and finally smiles with a headshake.

BUCK
You silly old bastard.

Garland matches him with a large gulp out of his bottle.

CONTINUED

97 CONTINUED (3)

GARLAND
Now I'd say that's a good place to start the conversation, alright. Cause that's a pretty good title for you these last few weeks.

Buck turns to walk TOWARD the shack where the bus is parked. Garland stumbles a bit, burdened by the bag, bottle and gun.

BUCK
Don't blow yer foot off. It's a long enough walk home as it is.

98 INT. - BONHAM RANCH - DAY

Lily is at the front door of the ranch. She knocks on the screendoor. There is no answer so she steps inside and calls tentatively.

LILY
Viv?

There is no response and then she calls again and Jamie APPEARS. His eyes are wide and he does not speak.

LILY
Jamie. Is your mother home?

Jamie calls for his mother but she is already behind him, APPEARING from the living room.

JAMIE
It's Lily, mom.

VIV
I don't think we have anything to say to each other. **

LILY
No, please let me talk -- just for a minute. **

VIV
Okay. Go ahead. **

LILY
Can we be alone? **

CONTINUED

Rev. 11/11/79

98 CONTINUED

VIV
Jamie's as much involved in this as I am. **

LILY
It's very hard. **

VIV
Yeah, I know. **

LILY
I know it sounds impossible but I love you and Jamie. **

Viv says nothing.

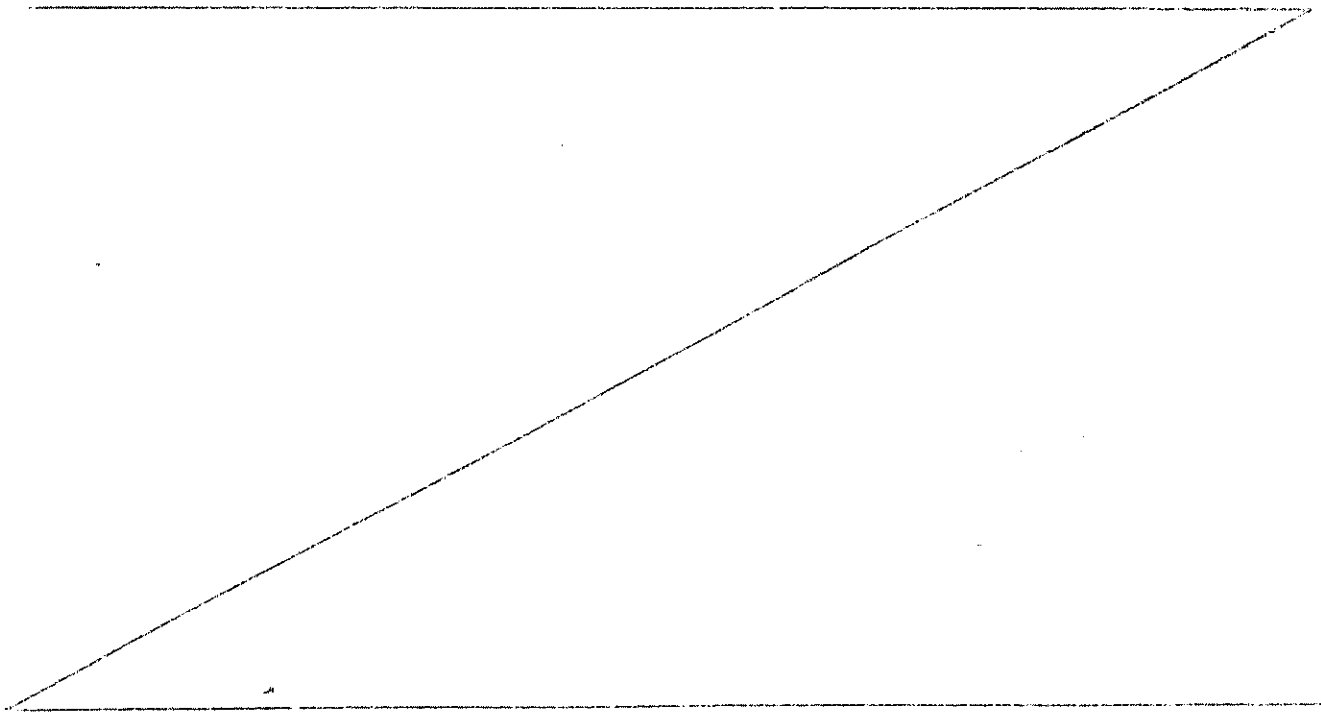
LILY (Cont'd)
What can I do? **

Viv still says nothing. Lily takes Viv's coolness humbly. Whatever else, Lily is no coward, and she knows how to apologize.

LILY (Cont'd)
Viv, I've come to apologize. **

VIV
Thank you. **

Lily realizes she has done the best she can and LEAVES.



99 Rev. EXT. - FISHING SHACK - PORCH - MORNING

Buck and Garland (pistol in lap) sit silently on porch chairs, their feet propped up on the railing. The ocean roars onto the beach in front of them. Garland takes a drink; then drunkenly tries to focus on the remaining tequila in his bottle.

GARLAND
(threateningly)
Look, I'm almost there.

Buck doesn't take the threat seriously.

BUCK
I didn't mean for it to happen, Garland.

GARLAND
(angrily)
It broke my heart when I heard, Buck. I swear, I wanted to tear you apart.

Garland takes a long swig.

BUCK
(wants to explain)
Garland....

GARLAND
You don't need to explain. I been on the road. I know how it goes.

BUCK
It wasn't that kinda thing at all....

Garland grabs his pistol and begins wildly gesturing with it.

GARLAND
Well, by god, you tell me what kinda thing it was then!

Buck grabs the pistol by the barrel as Garland swings it around.

BUCK
I'm not asking you to forgive me. I just want you to understand it for what it was...now let go of this silly pistol before somebody gets hurt....

Garland yanks on the pistol.

CONTINUED

99 CONTINUED
Rev.

GARLAND
No, goddamnit, you let go!

BUCK
(jerks pistol)
Put it down, Garland....

Garland yanks hard on the pistol. Buck hangs on and startlingly the gun goes off. Buck jumps or flies back like he has been hit. He lands on his back on the porch as his chair goes over. He SCREAMS.

GARLAND
(horrified)
Oh, my god! Buck, you alright?

Garland is horrified. He leaps to Buck's side as he lays on the floor, clutching his side. Buck, also horrified, looks down at his side just above the belt. His shirt is torn. Garland is breathless as Buck probes the hole with his finger.

BUCK
Jesus, man! I hope you're happy... you ruined my damn shirt.

The air goes out of Garland at the inrushing of relief. Buck is not wounded, just his shirt. Both look frightened and sheepish. Each man goes for his bottle now in earnest. Buck's bottle has been smashed by the fall. Garland finds his by his foot, spilled but still with a few gulps left. He takes a hit and hands the rest to Buck who tips it up.

GARLAND
(sobering; fearfully)
I damn near killed you.

Buck thinks about that a moment; then laughs.

BUCK
Yeah, you damn near did.

GARLAND
It aint funny, Buck.

Garland offers Buck a hand up. They exchange a look; then laugh; then spontaneously embrace.

GARLAND
(sheepishly)
I think I'm gonna need me some more tequila.

BUCK
Yeah. Me, too. There's a little cantina down the beach. Then let's get off this island.

100 OMITTED

100 OMITTED

101 EXT. - MEXICAN BEACH FERRY - DAY **
Rev.

Buck and Garland (fresh tequila bottles in hand; the bus behind them) lean on the rail as the Mexican Ferry spits and sputters toward the Mexican mainland.

Garland fishes the pistol out of his pocket and studies it for a long moment.

GARLAND
Why was it I wanted to kill that fella in the cantina that time. I can't even remember.

BUCK
You said he stole your gal from you.

GARLAND
Well, he did try to walk out with her.

BUCK
As I recall, she was the man's wife.

GARLAND
(astonished)
No, she wasn't!...Was she?

Buck nods. Garland quickly drops the pistol into the water. They exchange a smile...Buck grows silent and thoughtful.

BUCK
(softly)
How is she, Garland?

They exchange a look, Garland not answering. Buck takes a long drink from his bottle.

102 EXT. - LABOR DAY PICNIC SITE - NIGHT

Final preparations for the Labor Day picnic are continuing through the night.

a) Lights are being rigged on the towers and set to hit the stage.

b) Huge speakers are being raised by crane and hi-light to the wings of the stage.

CONTINUED

102 CONTINUED

c) Hands on stage speak through squawking walkie-talkies to other hands in other locations.

d) Final wiring of the sound system and the lights that extend into the field are being completed.

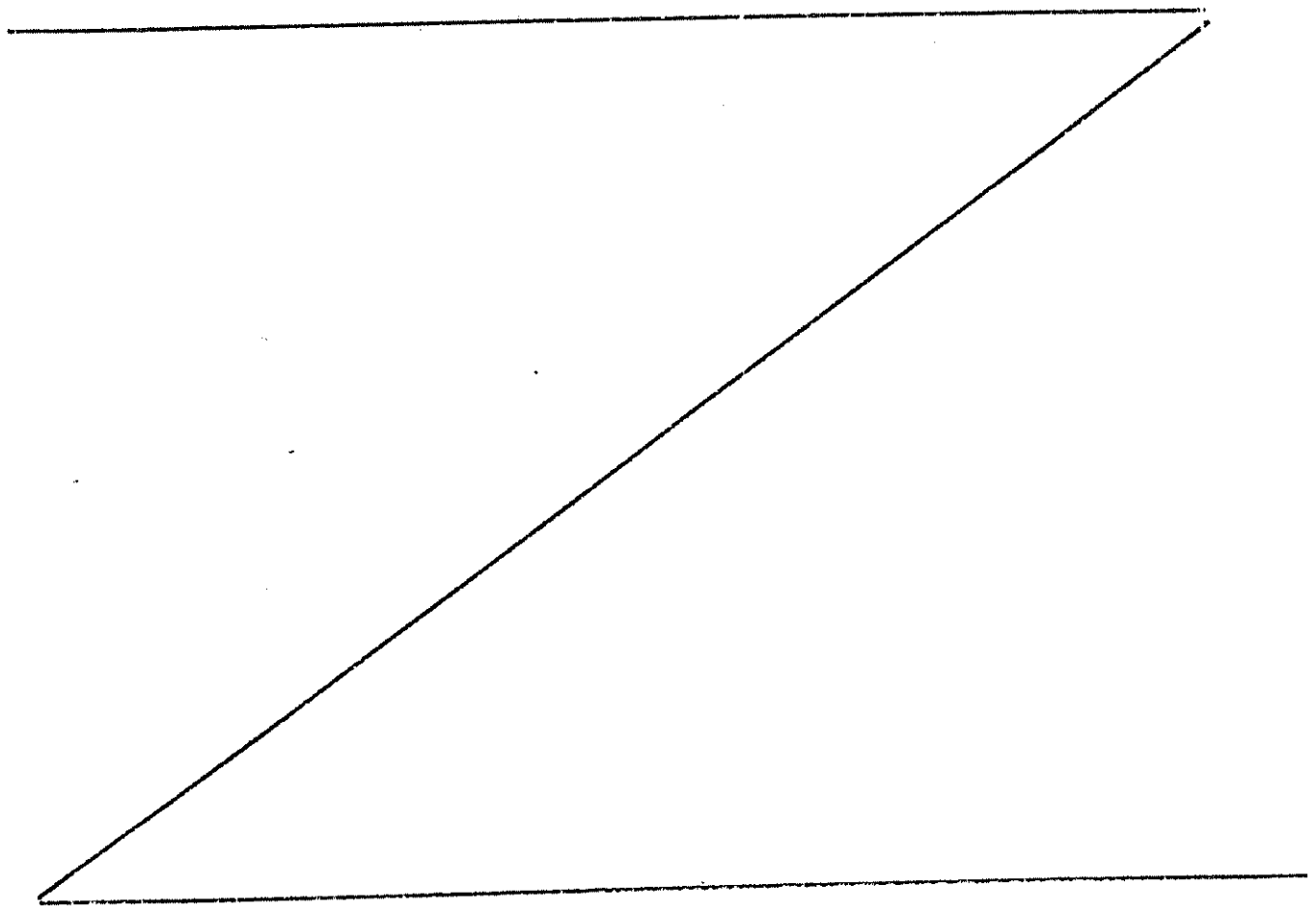
e) Case after case of beer and cokes are being off-loaded in the concession areas.

f) Security fences are being strung to metal fence posts.

Viv and Jamie walk through a gate where the fencing is being made complete and both survey the exciting array of activity.

JAMIE
This was just an empty field, Mom.

CONTINUED



102 CONTINUED

Viv is not so excited but she tries to appear to be.

VIV
It'll all be full of people tomorrow.

JAMIE
Goddamn, Daddy. Why's he want to spoil something groovy as this?

VIV
Watch yer language, Jamie.

There is a man doing a sound check on stage. He recites through the system.

SOUND MAN
Testing. 1...2...3...Testing Mary had a little lamb, she ties him to a heater. And every time he turned around, he burned his little peter.

Jamie remains mute at the irony of the adult's language and the restrictions of his own, but he uses his eyes to acknowledge the unfairness of it all, and he makes a "palms up" gesture with shrug to indicate his confusion.

They are near one of the concession sites where a truck load of beer is being loaded under Rosella's supervision. Rosella spots them, and waves, calling.

ROSELLA
Viv!

103 EXT - BUCK'S BUS - NIGHT

Buck's bus is careening down the highway, obviously under dubious pilotage. It weaves back and forth barely conforming to the pavement through a couple of turns and finally leaves the pavement altogether and runs on the shoulder of the highway.

104 INT - BUCK'S BUS

Buck is behind the wheel of the bus and it is he who is causing it to careen so wildly. Considering the look of him in close up, it's a wonder he is even near the pavement at all. He is very drunk. He curses the elusive highway.

CONTINUED

102 CONTINUED (2)

SOUND MAN
Testing. 1...2...3...Testing... Mary had a little lamb, she tied him to a heater. And every time he turned around, he burned his little peter.

Viv and Jamie look at one another and then break up laughing.

They are near one of the concession sites where a truck load of beer is being loaded under Rosella's supervision. Rosella spots them, and waves, calling.

ROSELLA
Viv!

103 EXT. - BUCK'S BUS - NIGHT

Buck's bus is careening down the highway, obviously under dubious pilotage. It weaves back and forth, barely conforming to the pavement through a couple of turns and finally leaves the pavement altogether and runs on the shoulder of the highway.

104 INT. - BUS - NIGHT **

Buck (driving and very drunk) curses the elusive highway as he speeds down the winding road.

BUCK
(jerks steering wheel)
Damn road won't hold still.

GARLAND
(drunk, too; enthusiastically)
Yeeeehaaaa!

BUCK
How did we get on this bus?

GARLAND
Wasn't nothin' to it.

BUCK
Weren't we in a cantina?

CONTINUED

104 CONTINUED **

GARLAND
That was two, three days ago...
or hours.

They laugh and whoop like two high school boys off on their first drunk as Buck weaves from shoulder to shoulder.

105 EXT. - BUS - NIGHT **

The bus swings across the highway, almost annihilating a Mexican peasant and his burro cart....

106 INT. - BUS - NIGHT **

Garland glances out the window to see the Mexican peasant dive for safety.

GARLAND
I think you better let me drive.

BUCK
I'm doing fine.

Garland looks up just in time to see a roadside sign disappear as the bus plows over it.

GARLAND
You're drunk. Lemme drive.

BUCK
(insulted)
I ain't drunk, Garland.

GARLAND
I know you drunk and I know you sober.
You're drunk. Now, damnit, Buck,
lemme drive!

Buck, outraged at the accusation, suddenly gets up and deserts the controls altogether.

BUCK
(as he stands)
Well, hell, go on and take it then.

Garland, startled, leaps for the controls as the bus goes onto the shoulder again; then steers the bus back onto the highway.

CONTINUED

106 CONTINUED **

GARLAND
(sobering)
I wish you wouldn't do that kinda shit, Buck.

Buck laughs and takes a swig from his bottle.

BUCK
Which way we headed, anyway.

GARLAND
(hopefully)
That sign you bulldozed said Texas.

BUCK
Texas! I ain't going back to Texas! Turn this sonofabitch around!

Garland gives Buck an angry glance, then brakes hard and jerks the steering wheel: the bus does a howling, dirt-throwing turnaround across the highway. Buck falls and rolls down the aisle into the darkness.

BUCK
(from darkness)
Garland, you silly bastard.

GARLAND
(over his shoulder)
Well, you said you didn't wanna go back to Texas.

Buck wobbles out of the darkness and sits down in the shotgun seat.

BUCK
(a touch of sadness)
I can't go back anyway.

GARLAND
It'd be awful hard alright.

BUCK
At least this way nobody's trying to nail my damn feet to the floor.

GARLAND
The road's wide open for you now, Buck.

CONTINUED

106 CONTINUED (2) **

BUCK
(sighs)
Yeah...now I can search out some new folks to sing them old songs to.

GARLAND
Yeah...too bad you can't come up with some new songs to sing to them old friends. Don't you git tired, Buck?

Buck gives Garland a curious glance.

BUCK
Lately it ain't been no day at the beach, Gar.

Silence. This is Buck's first admission of the toll on himself.

BUCK (Cont'd)
You miss the road, Garland?

GARLAND
(thoughtfully)
Well, I tell you...I bought me a Allis-Chalmers tractor, planted eighty acres of oats. Now I'm out there in the field everyday watching clouds, worrying whether or not it's gonna rain. In between time I'm reading up on bugs. There's more varieties of them little bastards gonna try to eat my oats than you can shake a stick at...speckled bugs, polka-dotted bugs, green bugs... I'm trying, but goddamn it's hard for me to build up enough animosity to wanna kill one of them little shitasses....

Garland's voice trails off.

BUCK
(sympathetically)
You miss it that much, huh?

GARLAND
After thirty years of it, yeah, goddamn it, I do miss it.

BUCK
You got a woman who loves you, though.

CONTINUED

106 CONTINUED (3) **

GARLAND
That's true. And I love her...we struggled, but by god it was worth it ...we love each other more than ever now.

BUCK
(a little angry)
I just ain't ready to give it up yet, that's all.

GARLAND
Viv knows that. She just wanted to be a part of your life, Buck. She never asked for the whole thing, did she?

Buck thinks about that a moment.

BUCK
No, she never did ask for the whole thing. I guess I wasn't listening.

They ride in silence a long moment.

GARLAND
You love her, Buck?

BUCK
That's the hell of it. I do love her....

A thin smile crosses Garland's lips.

BUCK
I tell you, when Viv came walking out there on that stage I knew in that instant where the best part of my life really was...and how I'd just lost it.

GARLAND
(scoffs)
I never seen you lose anything you didn't wanna lose.

BUCK
I don't know how to go back, Garland... not after all this.

GARLAND
You said you love her....

Omit Page 132.
Omit Page 133.

106 CONTINUED (4) **

Buck considers a moment; then takes a deep determined breath.

BUCK
Turn this sonofabitch around.

Garland smiles broadly and accelerates.

BUCK
(urgently)
Garland, you hear me? I said....

GARLAND
We're going right. Texas is thisaways.

BUCK
I thought you said....

GARLAND
Well, I guess I had so much faith in you I just lied.

They exchange a laugh.

GARLAND
Hang on. I'm gonna give this old mule a kick.

Garland lets out a whoop and stamps the accelerator.

107 OMITTED

108 OMITTED

109 EXT. - LABOR DAY PICNIC - DAY

Music fans file into the concert grounds for the Labor Day picnic. People at the beer stands buy armloads of beer. Others lounge on blankets on the grass and in the dirt eating their picnic lunches.

Onstage, a "local" Austin band plays in the warm-up spot. They are good, but young and they haven't the punch of the music we have become accustomed to hearing from Buck's bunch.

110 EXT. - BACKSTAGE - DAY

Buck's band is milling around backstage. Viv is nervously trying to find some chords on her guitar as Jamie screws his face at the less than successful effort. Sid approaches.

110 CONTINUED.

SID
This is their last song, kids. Ready, Viv?

Viv looks up, almost terrified, and has a hasty go at the last minute practice.

JAMIE
Maybe you oughta just sing, Mom.

Rosella is nearby. She gives Viv an encouraging hug as the band onstage reaches their finale.

111 EXT. - TRUCK STOP - TEXAS HIGHWAY - DAY

Buck and Garlandpull up to the pumps at a truckstop outside of Austin. Buck is limp in his seat. Garland at the wheel. He leans out the window and speaks to the gas jockey at the pump.

GARLAND
Fill 'er up.

Then Garland leaves his seat, swinging the bus door open and turning to assist Buck out of the bus.

GARLAND
Let's get some coffee, Buck.

112 EXT. - STAGE - DAY

The band is in place with their instruments. Viv is at the center stage microphone waiting to address the audience as the crowd welcomes them with a cheer.

(Note* - It might be nice to bring in the audience cheering the band over the tail of the previous scene so that sounds for a second that the crowd is cheering Buck's success at rising from his seat on the bus, in spite of the odds against it in his drunken, exhausted state.)

VIV
Thank you. As you know this whole affair is being thrown in honor of a dear friend of ours, and of many of you. Garland Ramsey. Garland isn't here right now. Also, as many of you already know if you've been listening to our apologies on the radio...my husband isn't going to be here either...I'm sorry but if anyone wants his money back...

112 CONTINUED.

Viv is a bit choked at making this announcement. Kelly leans into his microphone.

KELLY
Just sing, Viv. We don't need nobody else.

The audience cheers that also.

113 INT. - TRUCK STOP - DAY

Buck and Garland make it to some stools at the counter of the truck stop (and it again seems like the audience cheering on the track might be for their successful effort at staying upright and moving at all). The waitress eyes Buck particularly with a jaundiced eye. She moves forward immediately with a pot of coffee at the ready. There are already cups at each place along the counter.

WAITRESS
Coffee, honey?

Garland gestures at Buck.

GARLAND
Fill 'er up. The oil and water's o.k.

The waitress recognizes Buck as she pours.

WAITRESS
Yer Buck Bonham, ain't you?

BUCK
I used to be.

Buck nor Garland have noticed that the man about two stools down the row is wearing a police uniform. The Cop is observing the two drunks, as is the Cop next to him (two cops).

COP
I hope neither of you is driving.

Buck and Garland pan their eyes in the direction of the voice. Simultaneously, as each realizes that the voice belongs to a lawman, they point at each other, and simultaneously they confess.

CONTINUED.

113 CONTINUED.

BUCK & GARLAND
(together)

He is!

114 EXT. STAGE - DAY

Viv is at the microphone, sans guitar. She sings with band behind her. The song is done with very strong feeling.

VIV (Singing)
"I'm writing a song all about you.
A true song as real as my tears.
But there's no need to fear it
cause no one will hear it, cause
sad songs and waltzes aren't
selling this year..."

The band plays the musical break excellently, trying obviously to live up to Viv's vocal rendition and succeeding splendidly.

115 INT - BUS - DAY

(Continue instrumental over as) Buck rides in the bus, sipping from a large container of coffee. Garland toc is sipping coffee. Neither is driving. Behind the wheel of the bus is one of the policemen from the truckstop.

116 EXT - BUS

The other Cop is driving ahead, escorting the bus at a high rate of speed, his bubble gum machine light on top is spinning blue and red. (music over).

117 EXT. - STAGE

Viv continues her song.

VIV (Singing)
"I'll tell all about how you cheated
I'd like for the whole world to know.
I'd like to get even with you
for your leavin',
but sad songs and waltzes aren't
sellin' this year.

CONTINUED

117 CONTINUED.

VIV (Continued)
"Oh it's a good thing that I'm
not a star.
You don't know how lucky
you are.
Though my record may say it
no one will play it
cause sad songs and waltzes
aren't sellin' this year.

There is applause as Viv steps back from the mic and lets the band play again. Viv's eyes, moist, search for and find Jamie who is propped behind a huge bank of speakers in the wings of the stage. They exchange a long, solemn look as the band plays then Viv has to return to the microphone for the reprise.

VIV
"Oh, it's a good thing that I'm
not a star...

On the edge of the stage, Jamie turns away from his Mom's singing. He is having trouble keeping it together. Rosella sees his distress and walks forward to take his hand, but Jamie catches in his line of sight a vision that he has hardly expected.

Buck's bus is being driven through the gates behind the stage. Jamie's eyes go wide and his lungs inflate like a life raft in an emergency. He dashes down the ramp from the stage.

Viv continues singing on the stage.

VIV(Singing)
You don't know how lucky you are...
Though my record may say it...

Buck is stepping off the bus, shaky but upright when Jamie comes around the corner of the bus. Buck collects himself. Jamie lunges for him. Buck manages somehow to stand as Jamie hugs him and vice versa.

VIV
(onstage, singing)
Cause sad songs and waltzes aren't
sellin' this year.

Buck speaks directly into Jamie's ear as they embrace.

CONTINUED

117 CONTINUED

BUCK
Come on, kid. I'm gonna need yer help in this one.

The audience, who cannot see Buck's arrival, applaud Viv's song at the termination. She nods and tries to smile through it.

The applause lingers, then just as it was faltering naturally, it is augmented again.

Viv does not at first realize that the extension is due to the appearance behind her of Buck and Jamie and she doesn't realize it until she feel's Buck's hand on her shoulder. She turns to see the two of them standing there. It's a strange moment, and a long one, naturally. The audience senses the oddness of it and they grow gradually quiet in anticipation.

BUCK
I'm sorry, Viv. Lemme prove it.

Another long moment passes while Viv's heart has a chance to start up again. Finally, she moves, reaching for the microphone. She pulls it toward her.

VIV
Ladies and Gentlemen, Buck Bonham.

Without touching Buck or even lcoking at him again, she takes Jamie's hand.

VIV
Come on, Jamie.

She walks offstage with Jamie in hand. Buck watches them go, not knowing what the verdict is, but knowing that he had better put his heart into this one. He glances out at the audience. Garland moves out behind him now, with a guitar over his shoulder.

GARLAND
Go head, Buck.

And Buck sings, "A Song For You". During which we watch him, and then the audience in a long sweeping move which finds Lily at the rear of the crowd. Found by the camera, Lily listens for just a moment before she turns and walks away. And when she has gone, there is just Buck, singing to Viv and Jamie behind the bank of huge speakers in the wings of the stage.

117 CONTINUED.

BUCK
(singing)
"Well, I've been alot of places in my life and time. I've sung a lot of songs, I've made some bad rhymes. Acted out my love in stages, with ten thousand people watching. Now I'm alone and I am singing my song for you."

"And I know your image of me is what I hope to be. I've treated you unkindly but darlin' don't you see. There's nothin' more important to me. Darlin' can't you please see through me. 'Cause now I'm alone and I am singing my song for you...

(END)